DREWEATTS
EST. 1759

JAPANESE PRINTS
ART OF THE WOODBLOCK

TUESDAY 8 JULY 2025 | LONDON

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LOTS 1-124 | 1PM

VIEWING IN LONDON

Thursday 3 July:	10am–4pm
Friday 4 July:	10am–4pm
Monday 7 July:	10am–4pm

SPECIALISTS

Mark Hinton, Consultant, Japanese Works of Art
Jon Adjetey, Consultant, Japanese Works of Art
Yingwen Tao, Chinese and Asian Art
Mark Newstead, Consultant, Asian Ceramics & Works of Art
Eloïse Kerr-Smiley, Sale Coordinator
Qinyi He (Hannah), Administrator

ENQUIRIES & CONDITION REPORTS

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DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

27% of hammer price up to £20,000
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000
(31.2% including VAT), plus

20% of hammer price in excess of £500,001
(24% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 27% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

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A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts | tel: +44 (0) 20 7839 8880| email: london@dreweatts.com.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) may be removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter.

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITION OF ITEMS

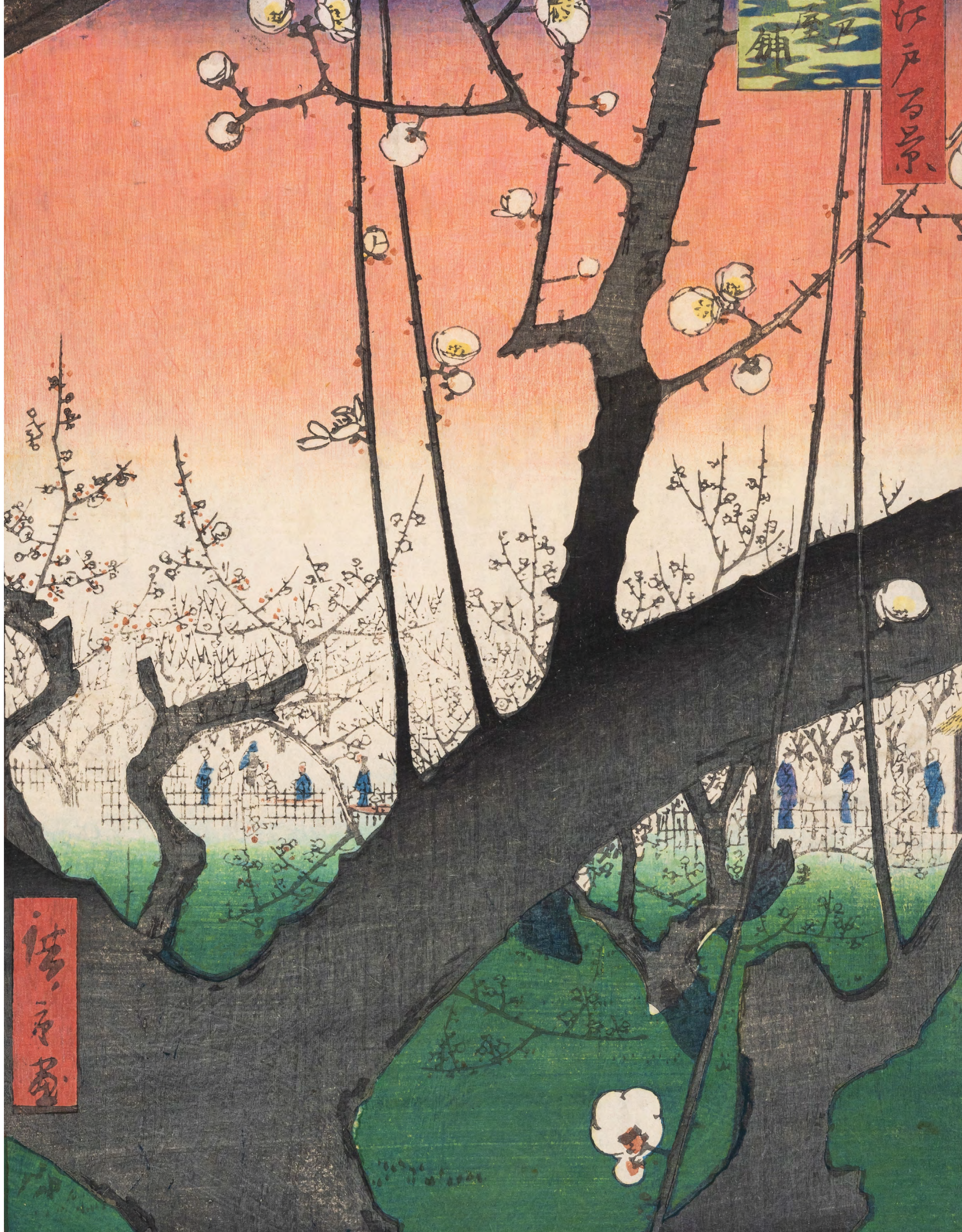
Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

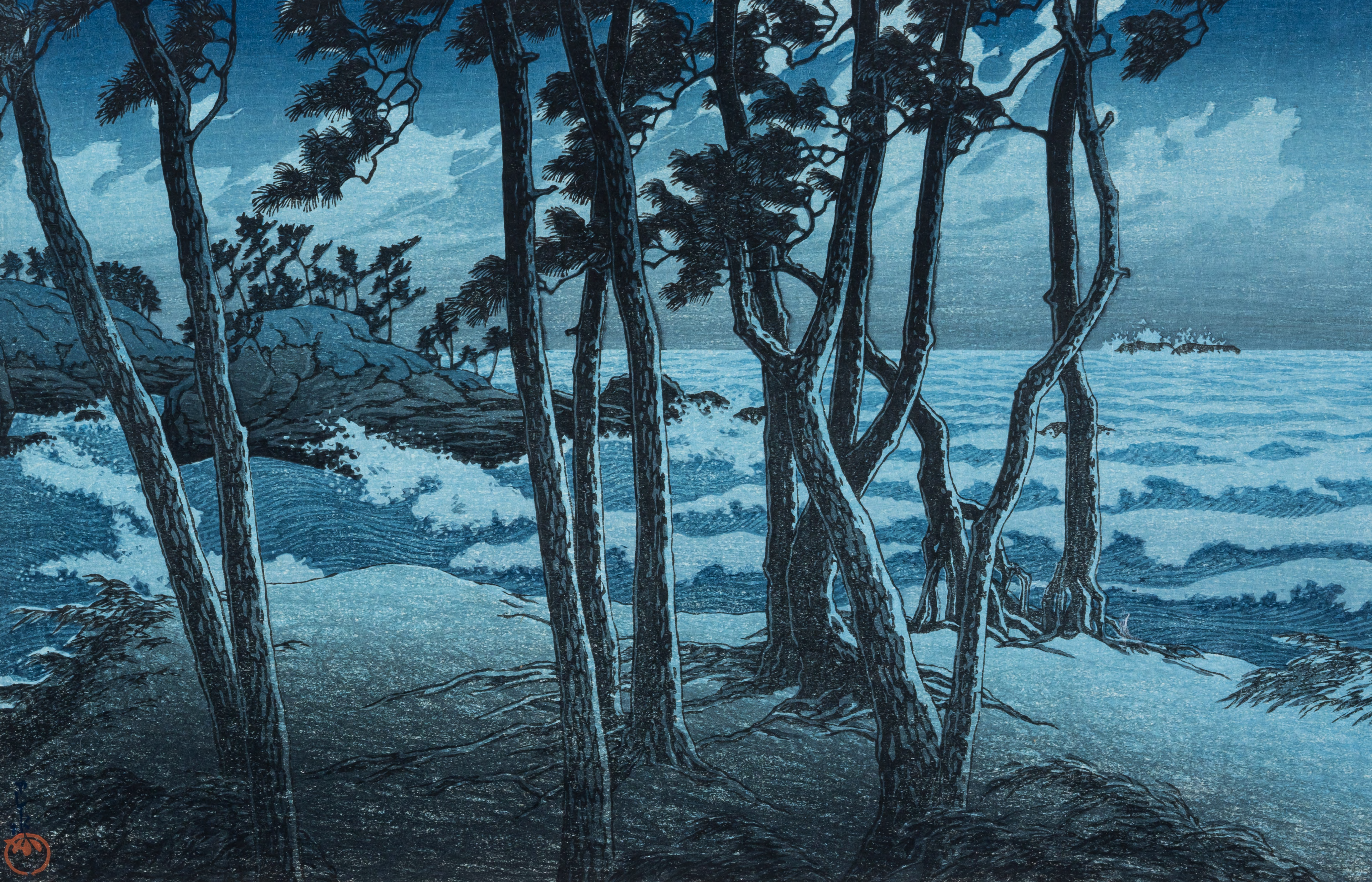
EXPORT OF ITEMS

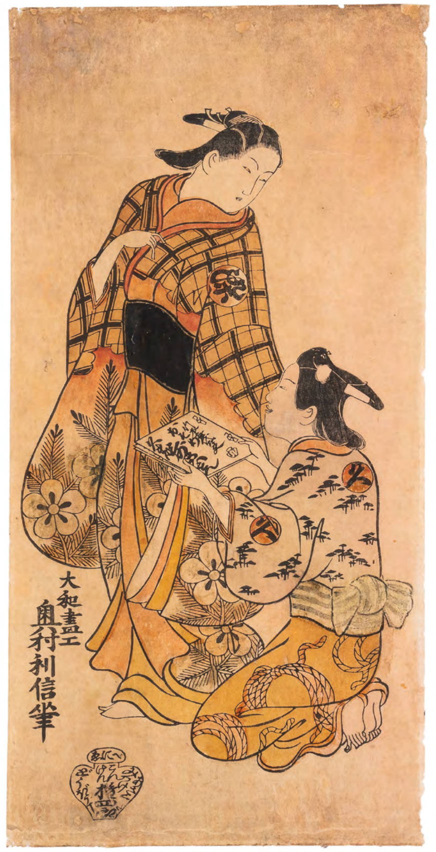
Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.







1

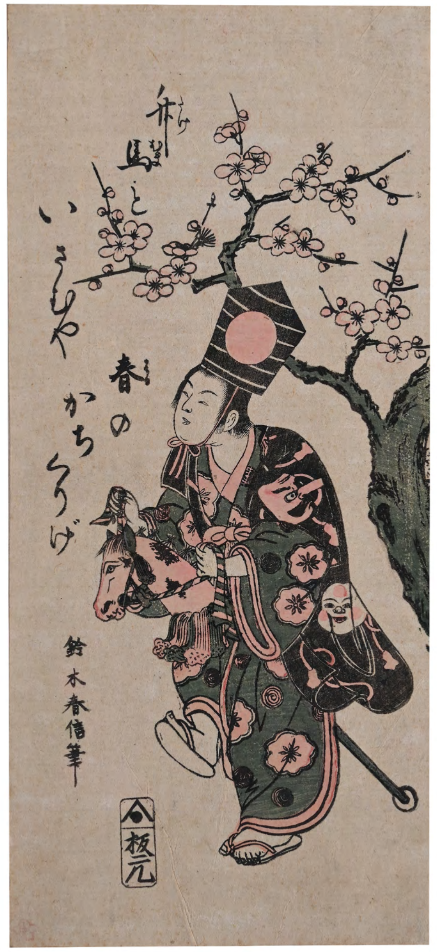
1
The Property of a Private collector
Okumura Toshinobu (active *circa* 1717-1750)
Actors in the roles of a young woman and man
Edo period, early 18th century

woodblock print, *sumizuri-e*, signed *Yamato gako Okumura Toshinobu hitsu* (Brush of the Japanese painter Okumura Toshinobu), published by Izumiya Gonshiro (Saisendo), *circa* 1720s

Vertical *hosoban*: 33x16.4cm.

Provenance:
Ruth Slyvia Nelkin (1927-2022)

£1,000-1,500



2

2 ‡
The Property of a Lady
Suzuki Harunobu (1725-1770)
Hobby Horse (*Take-uma*)
Edo period, 18th century

woodblock print, *benizuri-e*, signed *Suzuki Harunobu hitsu* (Brush of Harunobu), published by Harimaya Shinshichi, *circa* 1760

Vertical *hosoban*: 31.3x14cm.

A young boy with a hobby horse plays beneath the bough of a blossoming cherry tree. He wears a robe designed with *tengu* and *okame* masks. The poem also pertains to the spring season.

£1,000-1,500

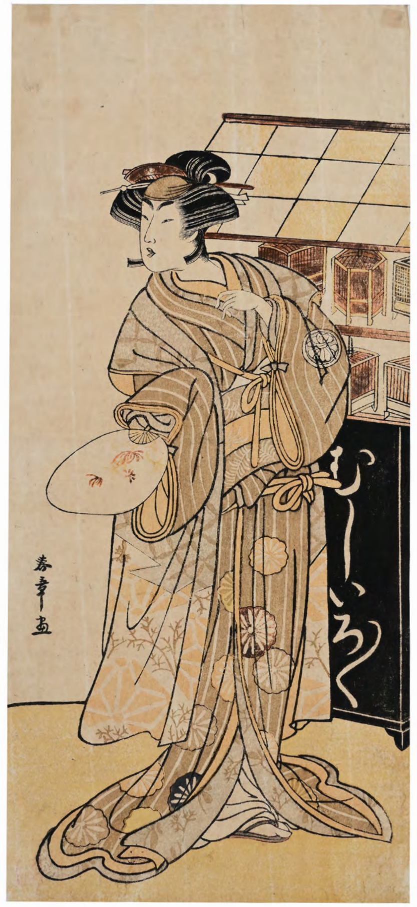
3 ‡
The Property of a Lady
Katsukawa Shunsho (1726-1792)
The actor Segawa Kikunojo III in an *onnagata* role
Edo period, 18th century

woodblock print, depicting the actor Segawa Kikunojo III in a female role holding a fan decorated with stylised chrysanthemums, before a stand containing cricket cages, signed *Shunsho ga* (Pictured by Shunsho), *circa* 1780s

Vertical *hosoban*: 31.6x14.2cm.

Segawa Kikunojo III (1751-1810) was one of the most famous kabuki actors of his day and was celebrated for his proficiency at female (*onnagata*) roles.

£1,000-1,500



3

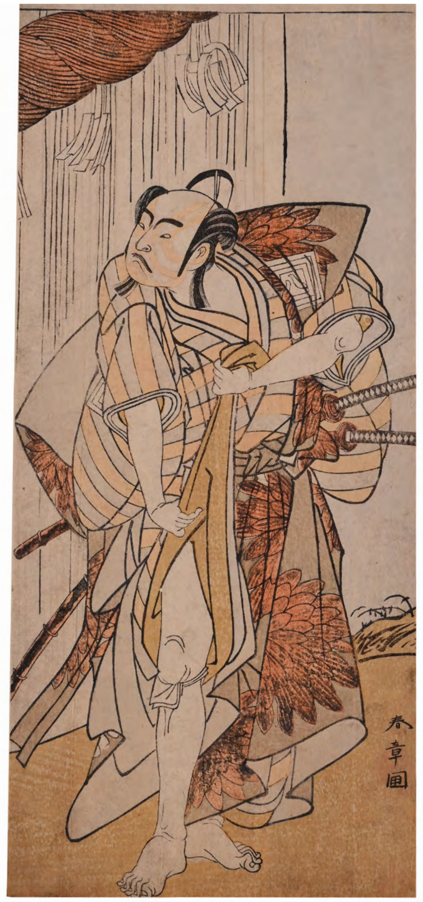
4 ‡
The Property of a Lady
Katsukawa Shunsho (1726-1792)
The actor Ichikawa Yaozo II in an *aragoto* role
Edo period, 18th century

woodblock print, depicting the actor Ichikawa Yaozo II in the role of a samurai, his outer robe boldly decorated with chrysanthemums, before a cascade of a sacred waterfall cordoned off with *shimenawa*, signed *Shunsho ga* (Pictured by Shunsho), *circa* 1770s

Vertical *hosoban*: 28.5x12.8cm.

The leading artist of the Katsukawa school, Shunsho specialised in the depiction of actors (*yakusha-e*) and portraits of beautiful women (*bijin-ga*). Among his students was the young Katsushika Hokusai (1760-1849). Here, the actor Ichikawa Yaozo II (1735-1777) is identifiable by his crest of the character 'eight' (*hachi*) within a *masu* border. He wears the *kumadori* makeup typical of roles played in the 'rough style' (*aragoto*).

£1,200-1,800



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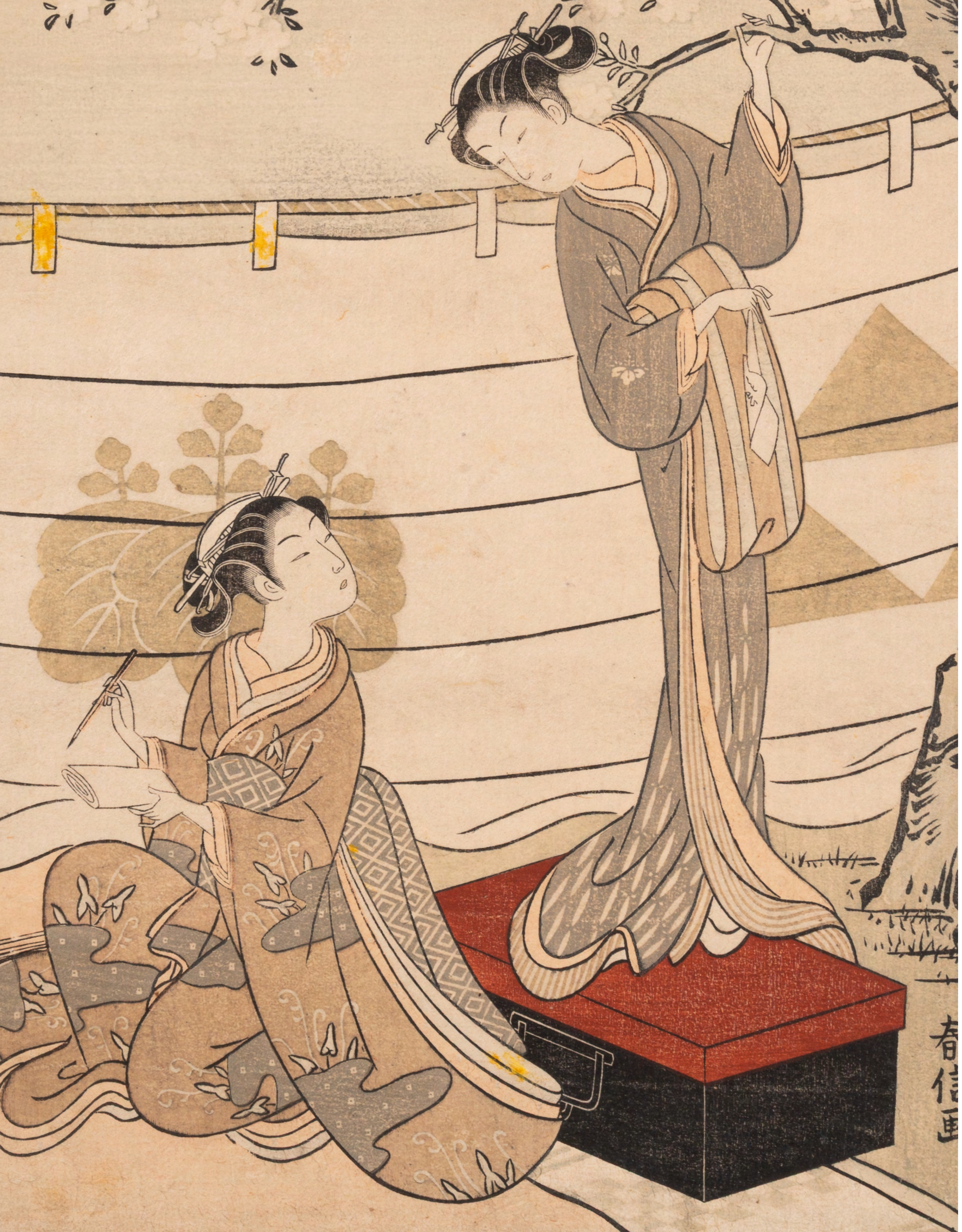
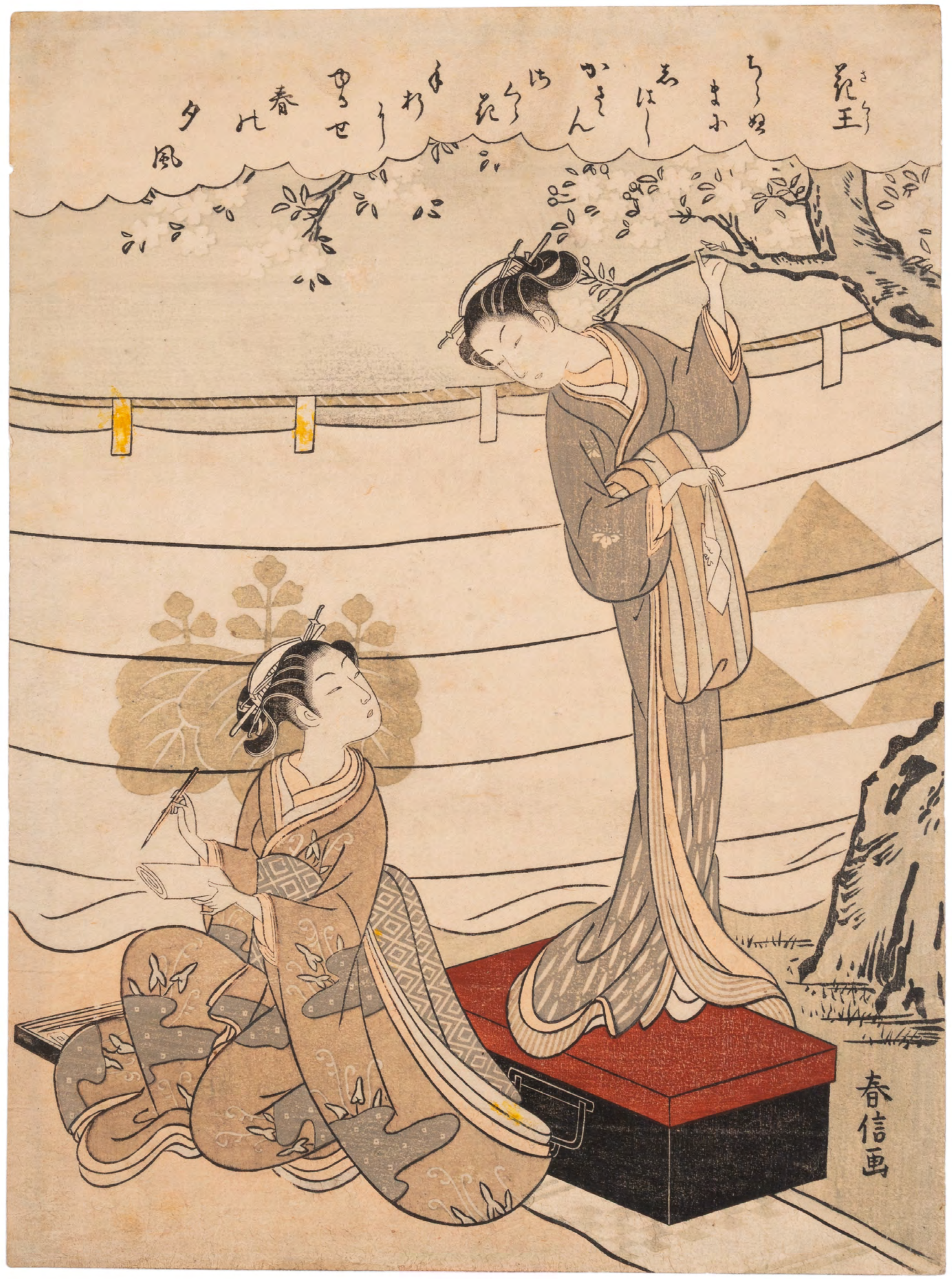




5

5

The Property of a Private Collector
Suzuki Harunobu (1725-1770)
Cherry, the Queen of Flowers (*Sakura*)
Edo period, 18th century

woodblock print, depicting two young women under the bough of blossoming cherry, from the series Flowers (*Hana*), signed *Harunobu ga* (Pictured by Harunobu), *circa* 1769

Vertical *chuban*: 28.5x21.1cm.

£3,000-4,000

6
The Property of a Private Collector
Kitagawa Utamaro (1754-1806)
The courtesan Hanaogi of the Ogiya house with her cat
Edo period, early 19th century

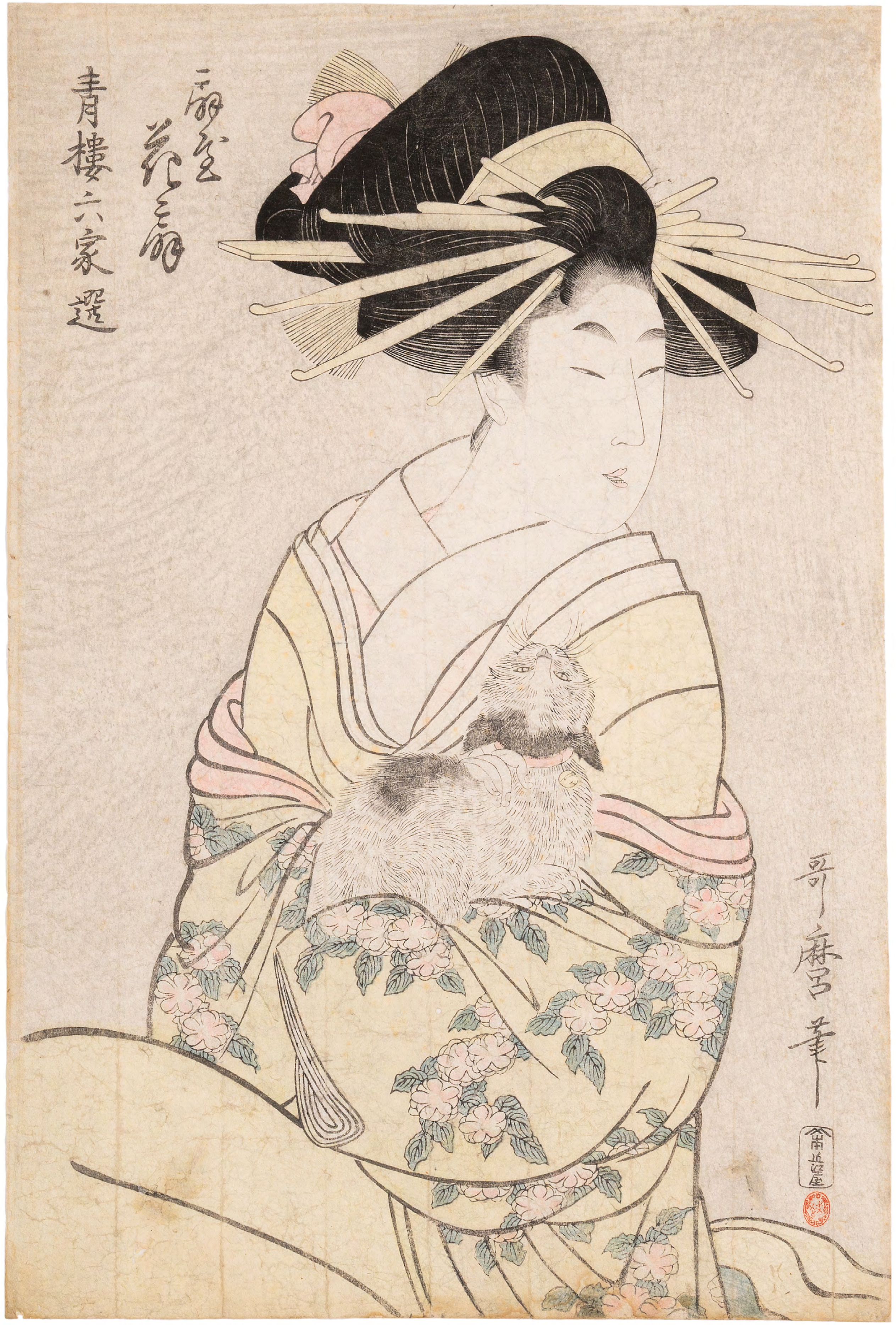
woodblock print, from the series Selections from Six Houses of the Yoshiwara (*Seiro rokkasen*), signed *Utamaro hitsu* (Brush of Utamaro), published by Omiya Gonkuro, *circa* 1801

Vertical *oban*: 37.7x25.2cm.

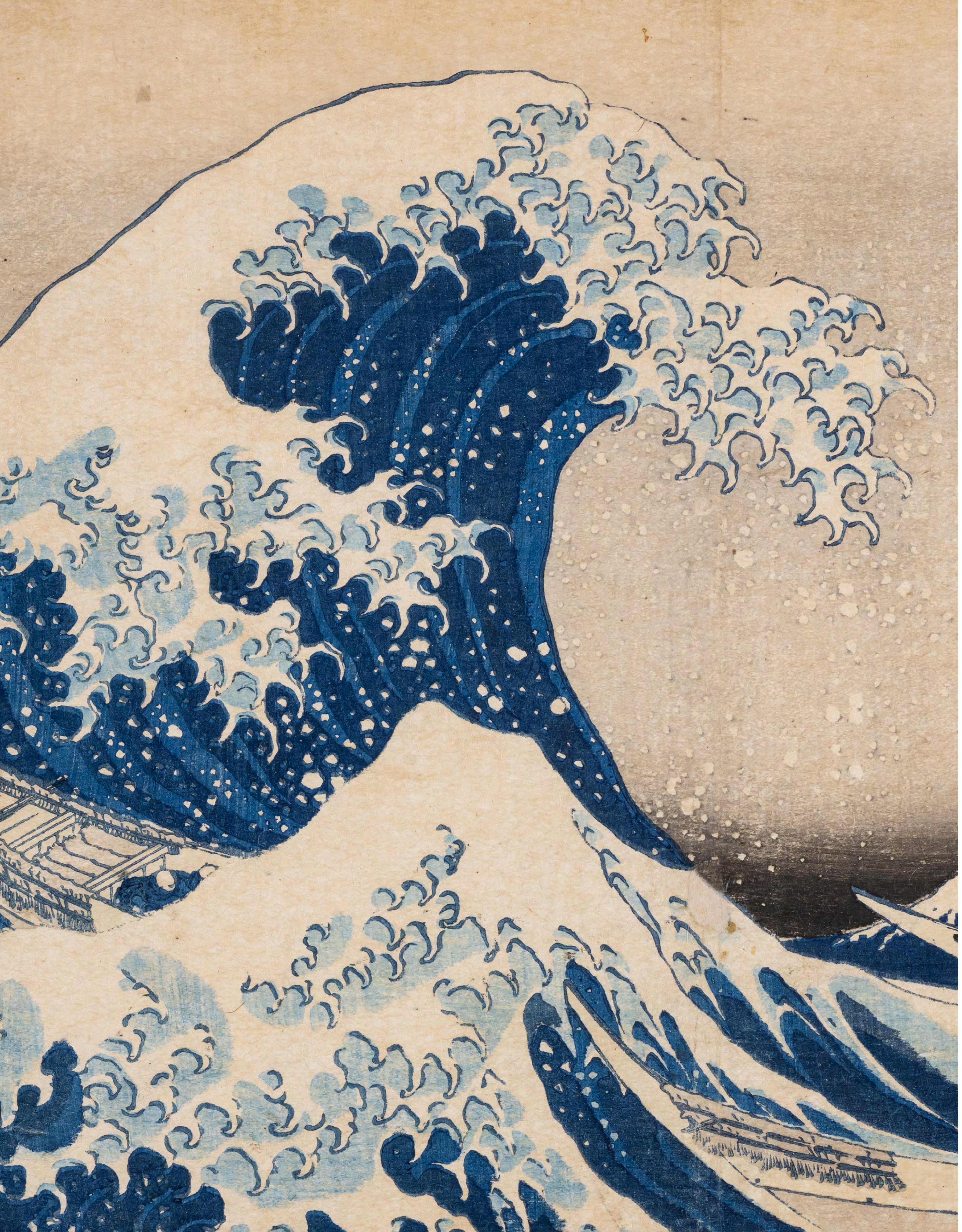
Two other impressions of the same print are in the collection of the Museum of Fine Arts, Boston, accession number 54.266 and 21.6581.

Provenance:
Paul Blondeau (d. 1926)

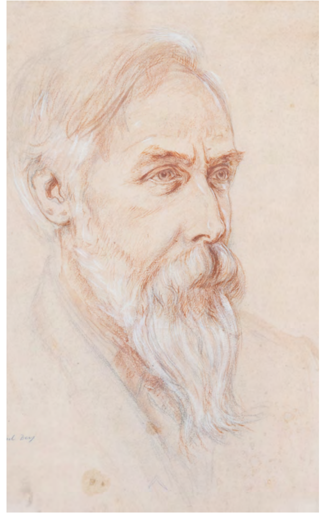
£2,000-3,000


青樓六家選
扇屋 花扇
歌麿筆

6



THOMAS STURGE-MOORE AND HOKUSAI'S 'GREAT WAVE'



Thomas Sturge-Moore by Charles Haslewood Shannon, RA (1863-1937), courtesy of Leonie Sturge-Moore

The Great Wave off Kanagawa, the print by the Japanese artist Katsushika Hokusai (1760-1849) from his series Thirty-Six Views of Mount Fuji (1831), is one of the most internationally recognised images in Japanese art. The work visually encapsulates a dramatic moment, portraying a towering, frothing wave poised to engulf three small boats, with the serene silhouette of Mount Fuji in the background. This striking juxtaposition of nature's overwhelming ferocity contrasted with an enduring tranquillity captures a sublime moment that balances beauty and chaos, an effect that deeply influenced Western artists and poets.

This example of Hokusai's celebrated print was formerly in the possession of Thomas Sturge-Moore (1870-1944), a British illustrator, wood-engraver, author, and poet. Moore received his education at Dulwich College, Croydon Art School and Lambeth School of Art, London, where he met fellow artists Charles Shannon (1863-1937) and Charles Ricketts (1866-1931). They introduced Moore to the Vale Press, and he contributed to the press's periodical *The Dial*. Moore was also associated with notable figures such as Laurence Binyon (1869-1943) and W. B. Yeats (1865-1939), for whom he designed numerous book covers.

The late 19th and early 20th centuries witnessed a surge in Western fascination with Japanese art, a phenomenon referred to as Japonisme. Moore, like many contemporaries, was immersed in the symbolist movement of the time and was influenced by the aesthetic characteristics of Japanese woodblock prints: flat perspective, bold lines, and asymmetry. This stylistic inclination is evident in Moore's woodcut designs and book illustrations, which emphasise line quality and compositional balance. His work with the Vale Press and associations with artists such as James McNeill Whistler (1834-1904) and Lucien Pissarro (1863-1944) further underscore a collective dedication to the study and appreciation of Japanese artistic traditions.

Moore likely discovered in Japanese prints an ideal of clarity, stylisation, and philosophical depth. Hokusai's *The Great Wave* resonated with Moore's explorations of mortality, nature, and the transcendent power of art. As a visual artist, Moore would have appreciated the compositional elegance and symbolic resonance of Japanese prints, admiring how artists like Hokusai conveyed narrative and emotion through line and spatial rhythm. In his book designs and illustrations, Moore employed similar restraint and stylised ornamentation, reflecting the influence of *ukiyo-e* aesthetics. While waves do not play a prominent role in Moore's illustrative repertoire, he demonstrates a clear affinity for natural forms, as evidenced in his woodcut *Pan as an Island* (1905), which depicts the figure of Pan manifesting as an island amidst a turbulent sea, characterised by strong fluid line work. Similarly, *The Sermon on the Mount* (1904), a wood engraving featuring ships in the background, hints at a maritime interest.

Moreover, Moore's poetic oeuvre also reflects a deep engagement with elements of nature, frequently employing maritime imagery to evoke themes related to the sea and waves. In his poem *Words for the Wind* (1914), he personifies the wind as an entity intertwined with the sea's dynamism. *The Rower's Chant* vividly illustrates a rower's relentless journey, echoing resilience against nature's challenges, similar to the theme in Hokusai's *The Great Wave*. Thus, Moore's artistic trajectory can be perceived as an intersection with Hokusai's work, facilitating a dialogue between Eastern and Western artistic traditions.

Photograph of Thomas Sturge-Moore (1870-1944) and family, *circa* 1900, courtesy Leonie Sturge-Moore

7

The Property of an English Family

Katsushika Hokusai (1760-1849)

Edo period, 19th century

woodblock print, from the series Thirty-six Views of Mount Fuji (*Fugaku sanjurokkei*), signed *Hokusai aratame Iitsu hitsu* (Brush of Iitsu, changed from Hokusai), published by Nishimura Yohachi (Eijudo), *circa* 1831-33, blue outline

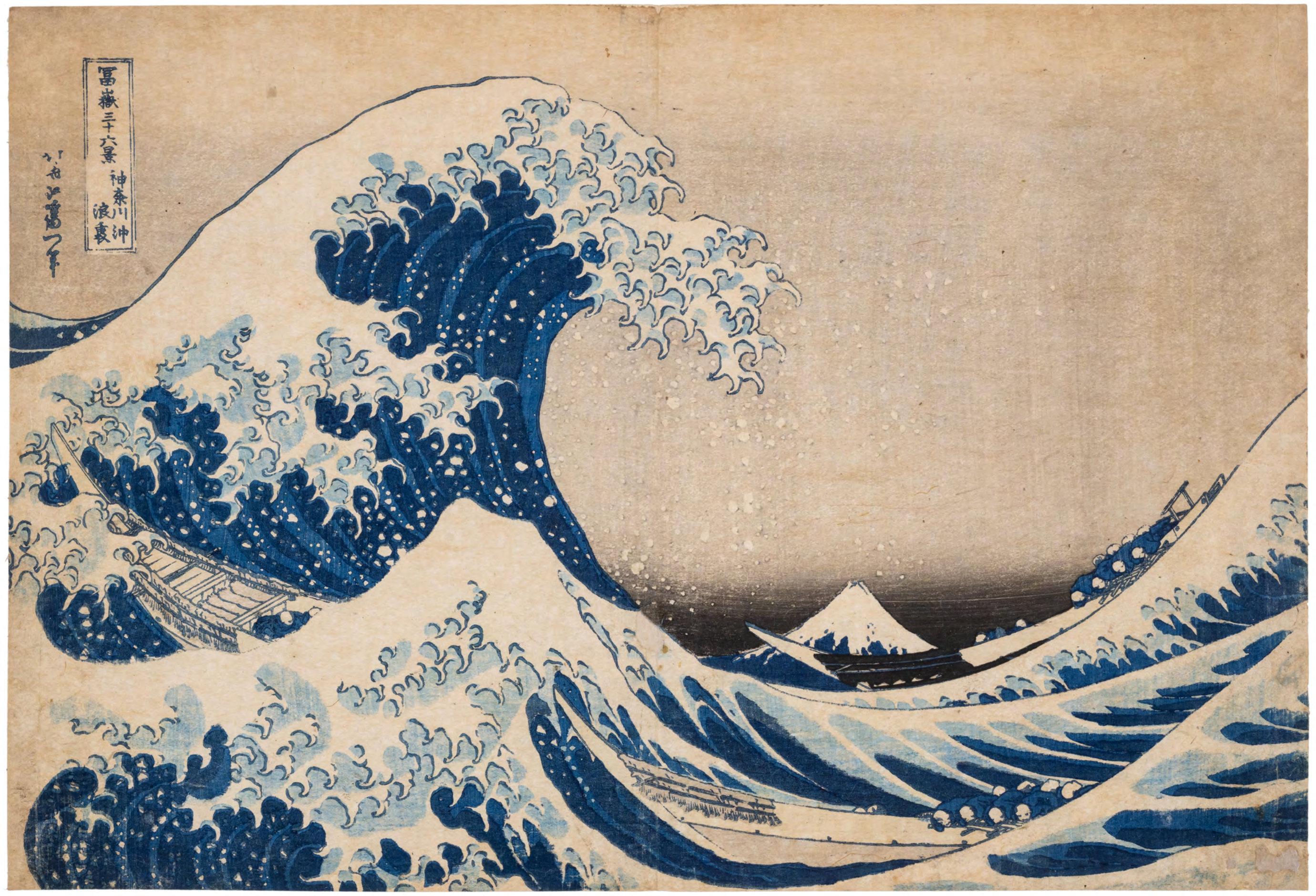
Horizontal *oban*: 36.7x25.1cm.

Provenance:
Thomas Sturge Moore (1870-1944); thence by descent

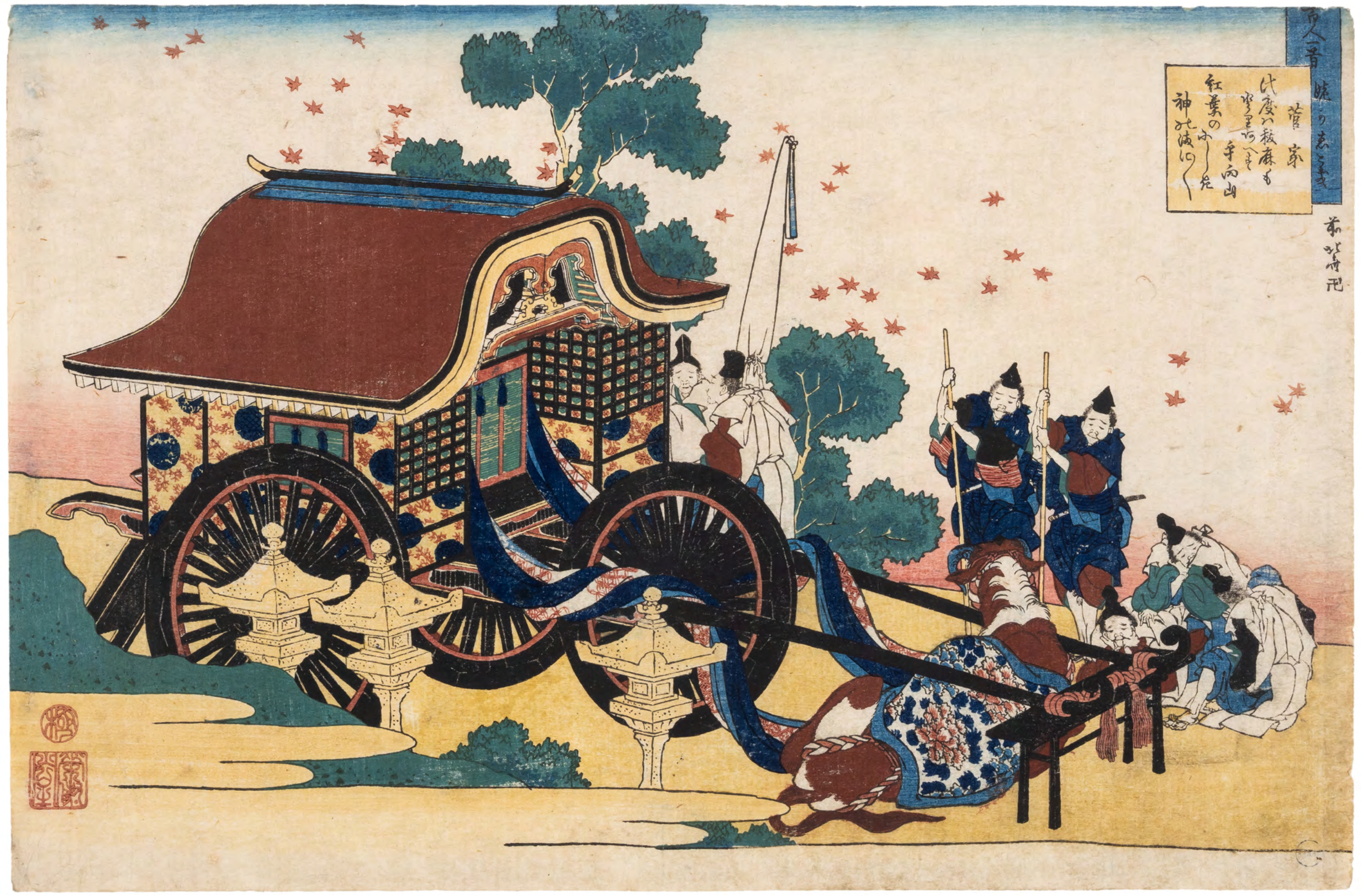
References:
Gwynn, Frederick L. *Sturge Moore and the Life of Art*. University of Kansas Press, 1951.
Hirabayashi, Mariko. *Charles Ricketts and Japan: British Japonisme of the Second Generation from the 1880s to the 1930s*, PhD, University of York, 2022.
The Poems of T. Sturge Moore, Collected Edition, First Volume, MacMillan and Co, London 1931.

Dr Monika Hinkel, School of Oriental and African Studies (SOAS), University of London

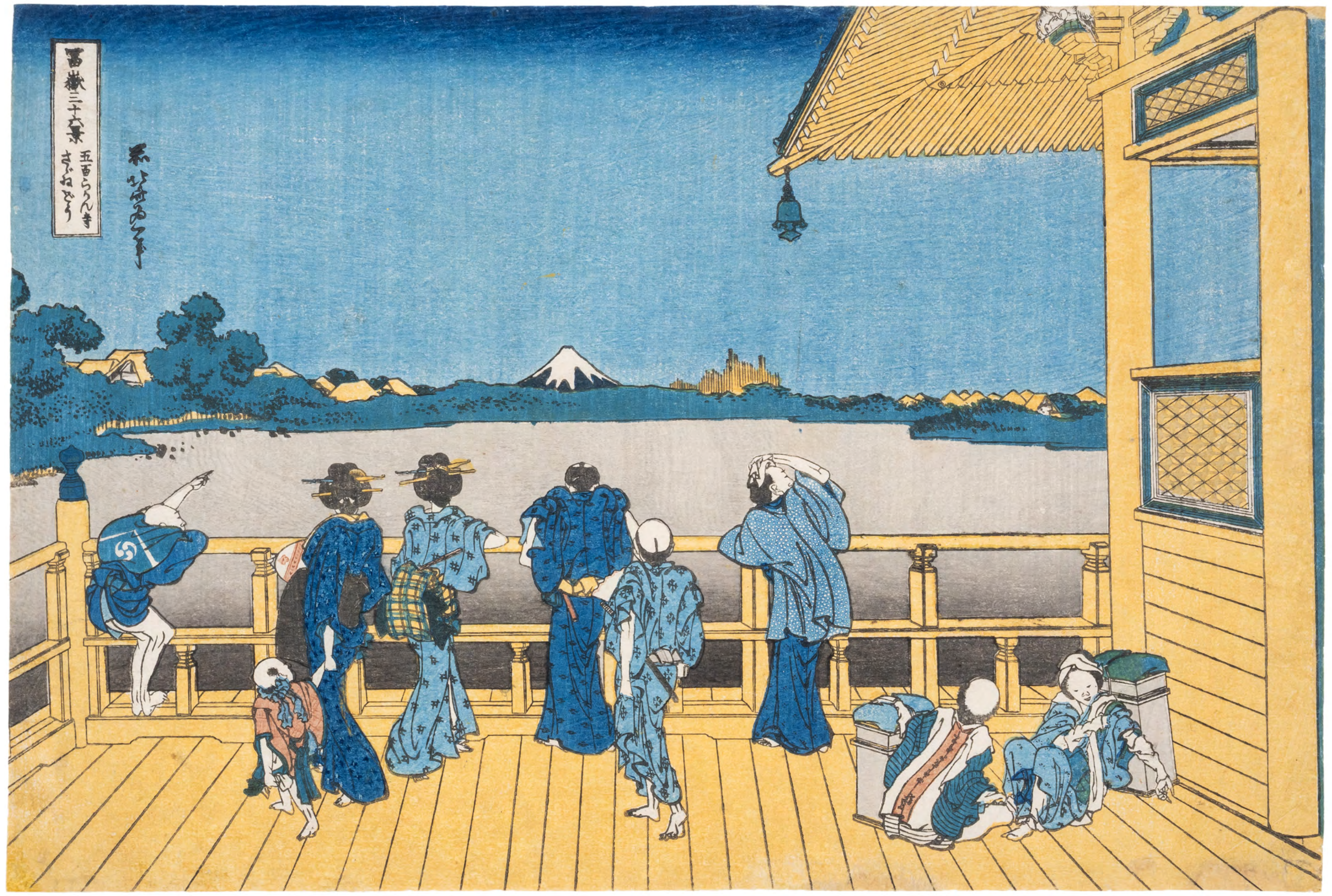
£80,000-120,000


冨嶽三十六景 神奈川沖浪裏
北斎改為一筆

7



8



9

8

The Property of a Gentlemen
Katsushika Hokusai (1760-1849)
Poem by Kanke (Sugawara Michizane)
Edo period, 19th century

woodblock print, from the series One Hundred Poems Explained by the Nurse (*Hyakunin isshu uba ga etoki*), signed *Saki no Hokusai Manji* (Manji, the former Hokusai), censor's seal *kiwame* (approved), published by Iseya Sanjiro (Eijudo), *circa* 1835-36

Horizontal *oban*: 35.2x23.8cm.

Provenance:
Huguette Berès (1914-1999)

The poem by Suguwara no Michizane (802-853) has been translated by Peter MacMillan in *One Hundred Poets, One Poem Each: A Treasury of Classical Japanese Verse*, (London, 2016), p. 30:

On this journey
I have no streamers to offer up.
Instead, dear gods, if it pleases you,
may you take this maple brocade
of Mount Tamuke's colours.

Kono tabi wa
nusa mo toriaezu
Tamukeyama
momiji no nishiki
kami no manimani

£8,000-10,000

9

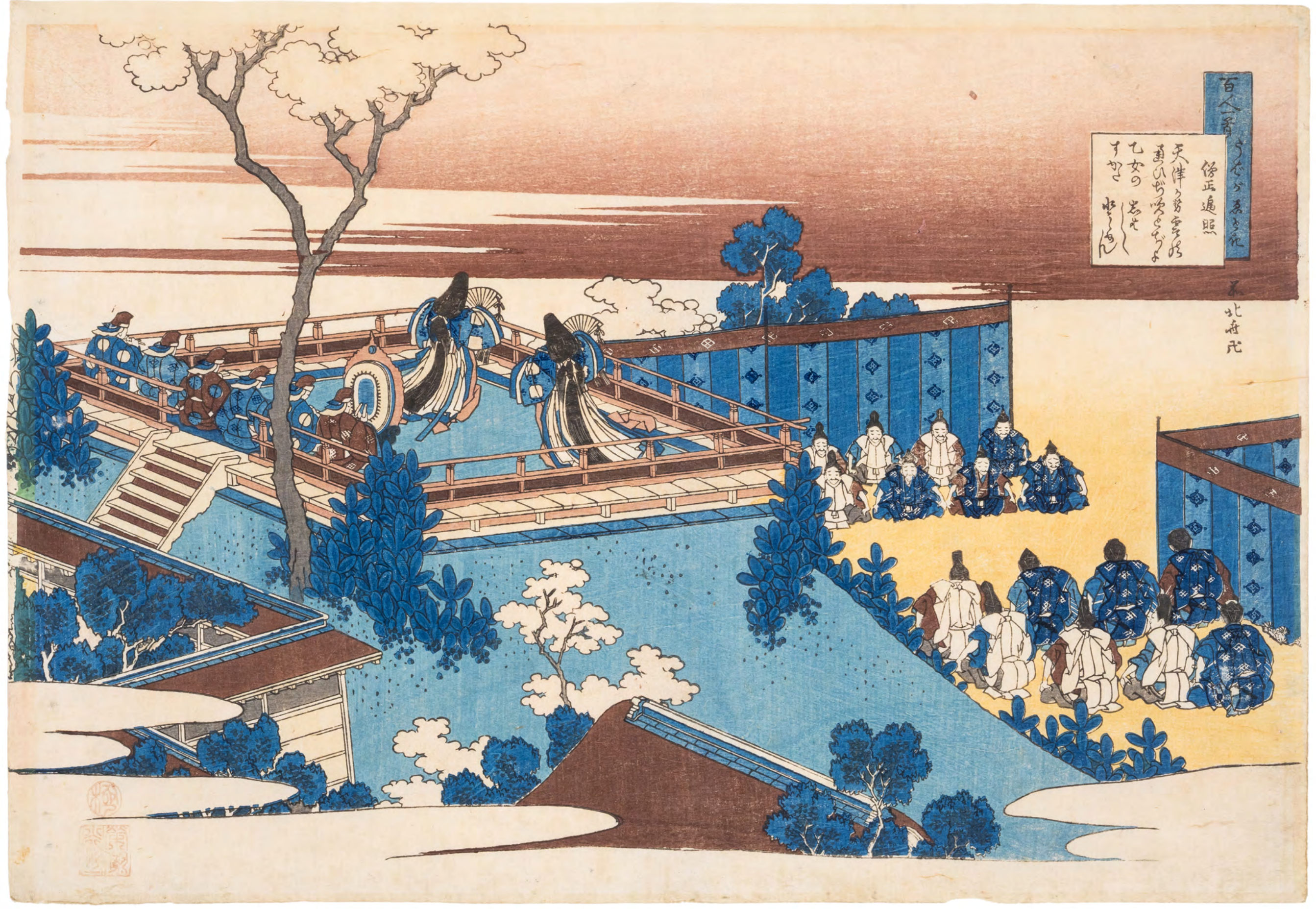
The Property of a Gentleman
Katsushika Hokusai (1760-1849)
Sazai Hall of the Temple of the Five Hundred Arhats (*Gohyaku Rakan-ji Sazaido*)
Edo period, 19th century

woodblock print, from the series Thirty six Views of Mount Fuji (*Fugaku sanjurokkei*), signed *Saki no Hokusai Iitsu hitsu* (Brush of Iitsu, the former Hokusai), published by Nishimuraya Yohachi (*Eijudo*), *circa* 1831-33, black outline

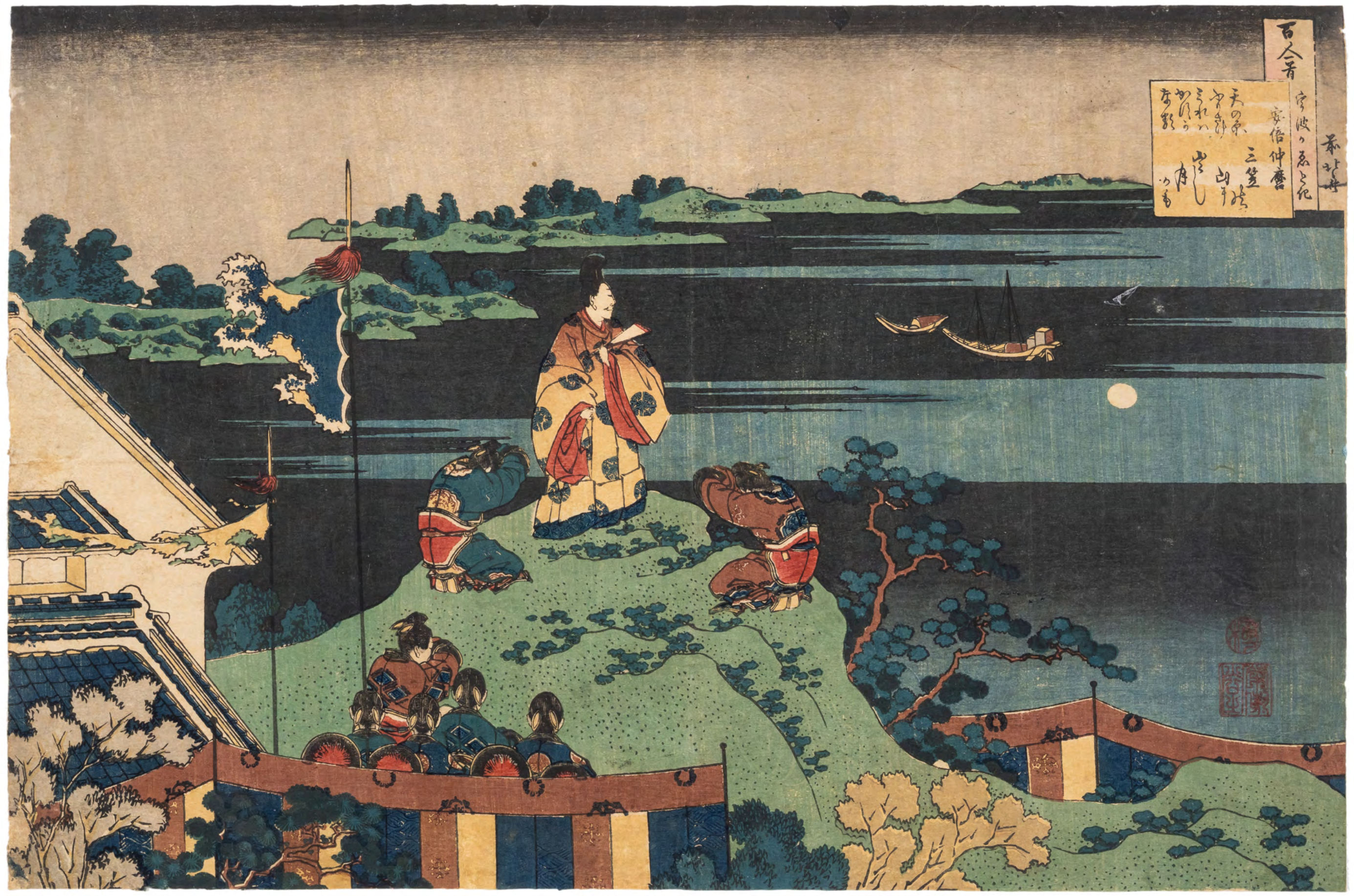
Horizontal *oban*: 36.3x24.8cm

£10,000-15,000

10 No lot



11



12

11

The Property of a Gentleman

Katsushika Hokusai (1760-1849)

Poem by Archbishop Henjo

Edo period, 19th century

woodblock print, from the series One Hundred Poems Explained by the Nurse (*Hyakunin isshu uba ga etoki*), signed *Saki no Hokusai Manji* (Manji, the former Hokusai), censor's seal *kiwame* (approved), published by Iseya Sanjiro (Eijudo), *circa* 1835-36

Horizontal *oban*: 25.5x37.2cm

The poem by Archibishop Henjo (Yoshimine no Munesada, 816-890) has been translated by Peter MacMillan in *One Hundred Poets, One Poem Each: A Treasury of Classical Japanese Verse*, (London, 2016), p. 17:

Breezes of Heaven,
blow closed the pathway through the clouds
to keep a little longer
these heavenly dancers
from returning home.

Ama tsu kaze
kumo no kayoiji
fukitojiyo otome no
sugata shibashi todomen

£8,000-10,000

12

The Property of a Gentleman

Katsushika Hokusai (1760-1849)

Poem by Abe no Nakamaro

Edo period, 19th century

woodblock print, from the series One Hundred Poems Explained by the Nurse (*Hyakunin isshu uba ga etoki*), signed *Saki no Hokusai Manji* (Manji, the former Hokusai), censor's seal *kiwame* (approved), published by Iseya Sanjiro (Eijudo), *circa* 1835-36

Horizontal *oban*: 24.6x37.1cm

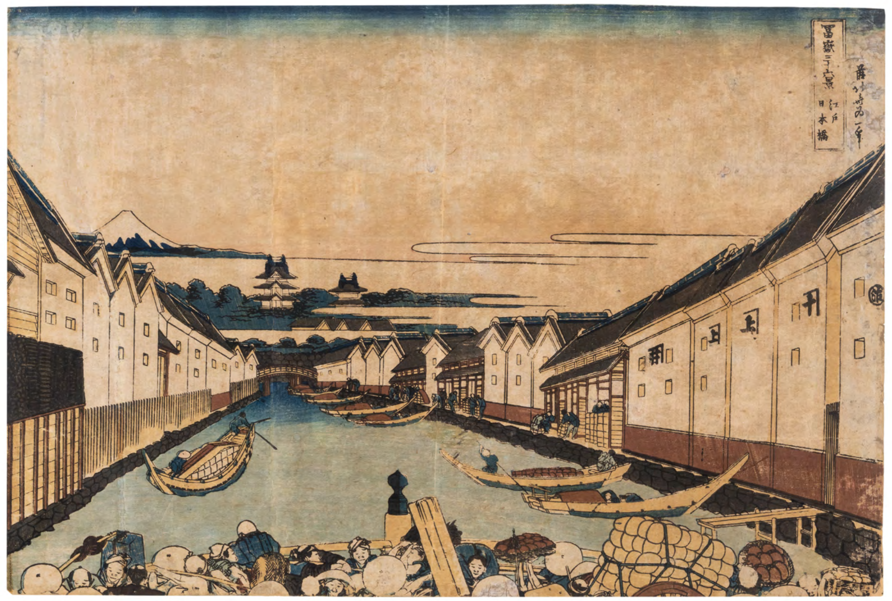
The poem by Abe no Nakamaro (*circa* 698-770), the Japanese envoy to Tang China, has been translated by Peter MacMillan in *One Hundred Poets, One Poem Each: A Treasury of Classical Japanese Verse*, (London, 2016), p. 10:

I gaze up at the sky and wonder:
is that the same moon that shone over Mount Mikasa
at Kasuga
all those years ago?

Ama no hara
furisake mireba
Kasuga naru
Mikasa no yama ni
ideshi tsuki kamo

Abe is said to have composed this verse of deep longing for his home in Nara after a failed return voyage to Japan.

£7,000-9,000



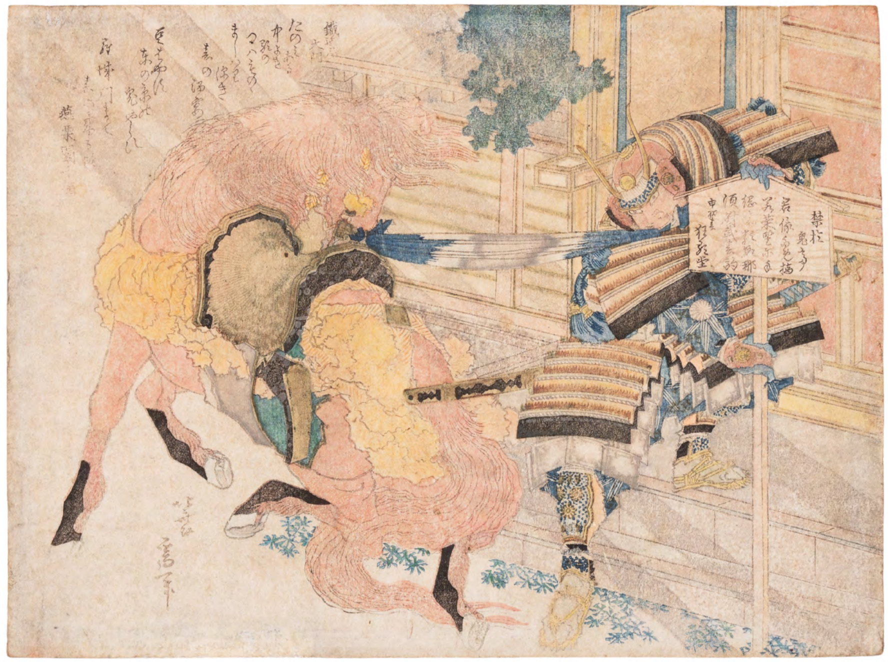
13

13
The Property of a Gentleman
Katsushika Hokusai (1760-1849)
Nihonbashi Bridge in Edo (*Edo Nihon-Bashi*)
Edo period, 19th century

woodblock print, from the series Thirty-six Views of Mount Fuji (*Fugaku sanjurokkei*), signed *Saki no Hokusai Iitsu hitsu* (Brush of Iitsu, the former Hokusai), published by Nishimuraya Yohachi (Eijudo), *circa* 1831-33, black outline

Horizontal *oban*: 24.8x36.5cm

£2,000-3,000



14

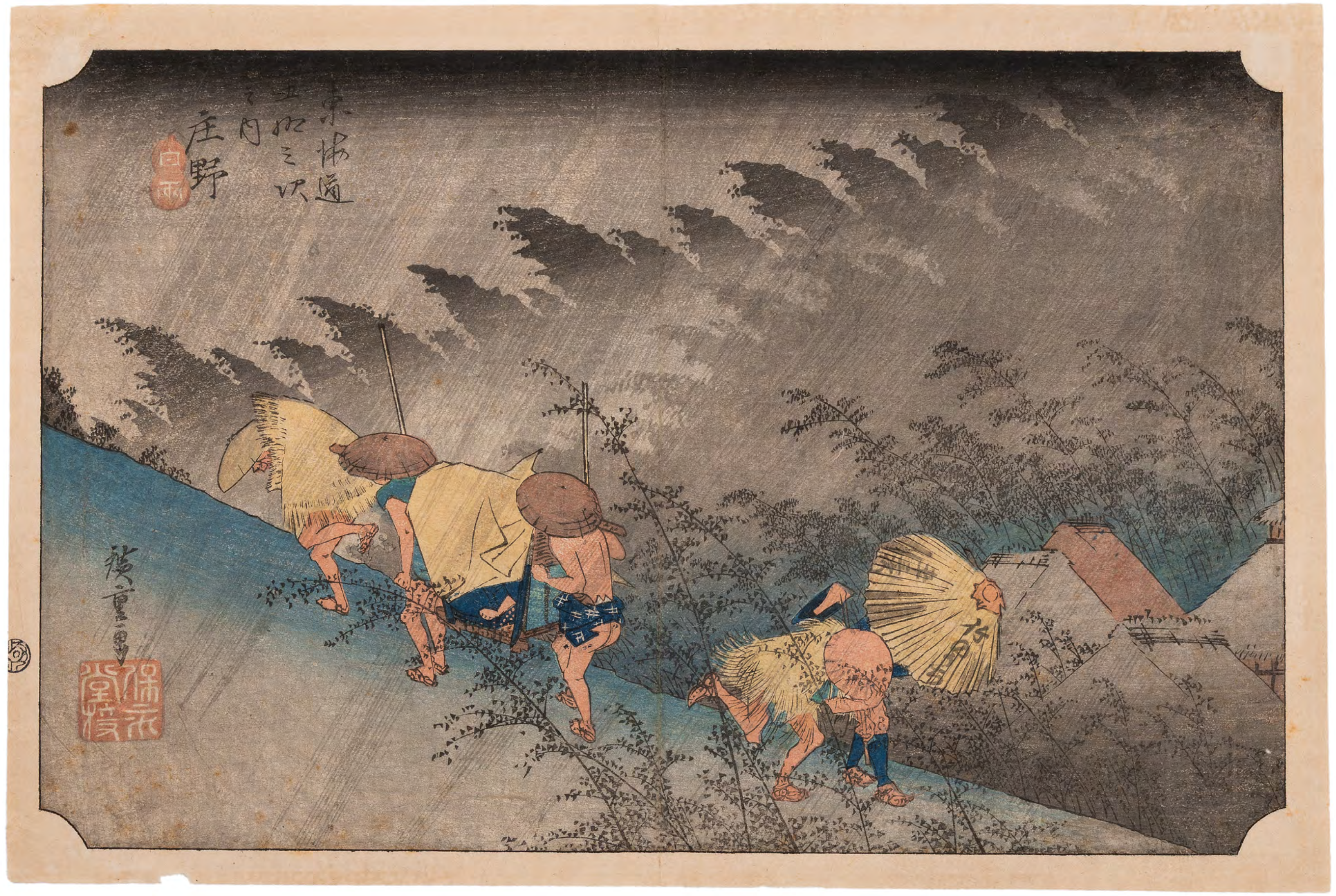
14
The Property of a Gentleman
Katsushika Hokusai (1760-1859)
Watanabe no Tsuna at Rashomon

woodblock print, *surimono*, depicting the warrior Watanabe no Tsuna at the gate of Rashomon with horse and *kinsatsu* [prohibited] sign, signed *Hokusai aratame Iitsu hitsu* (Brush of Iitsu, changed from Hokusai), privately issued, *circa* 1830s
Horizontal *chuban surimono*: 20x26.2cm.

A similar impression of the same *surimono* is in the collection of the British Museum, museum number 1937,0710,0.215

£1,500-2,000

15 No lot



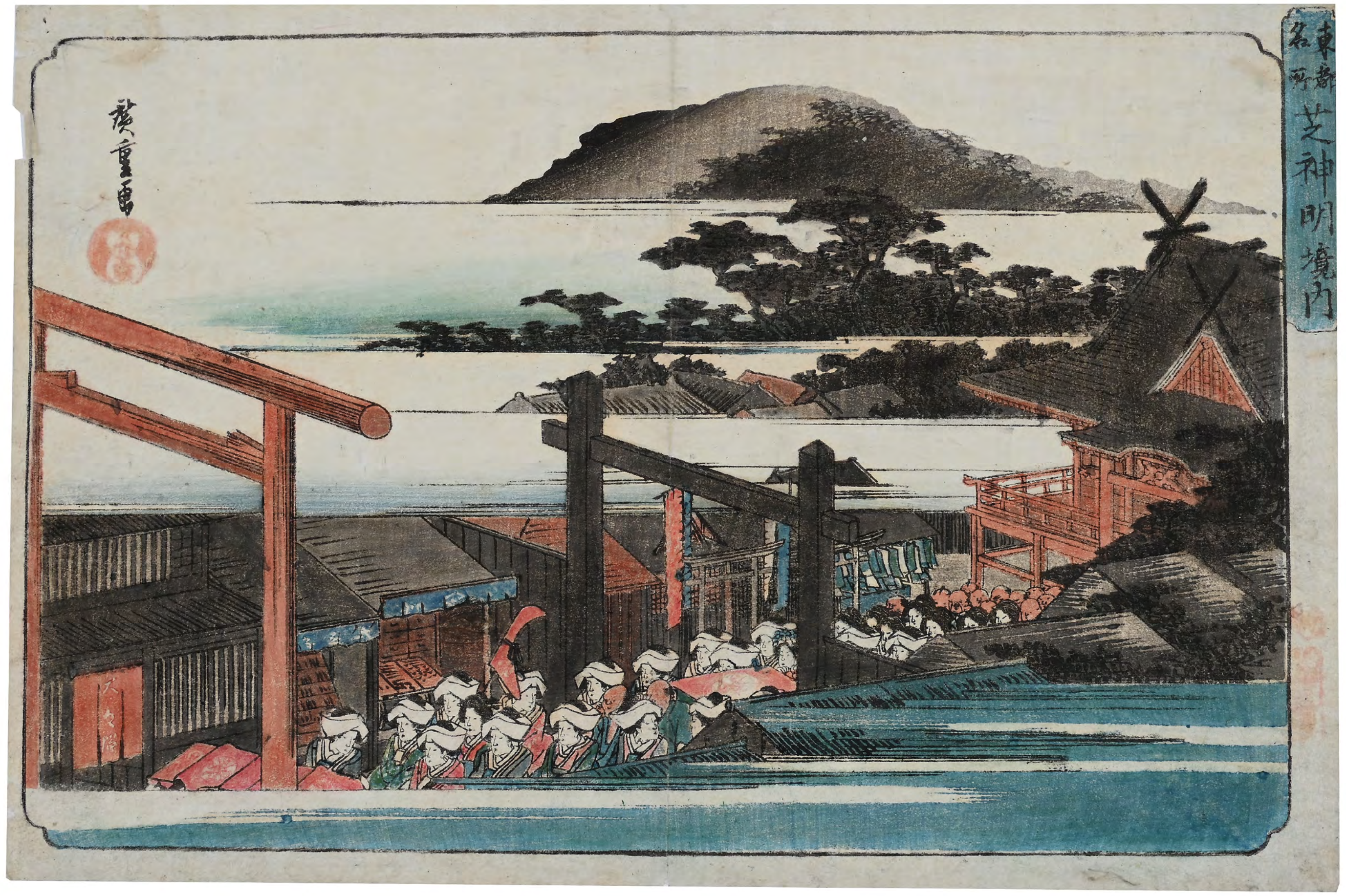
16

16
The Property of a Private collector
Utagawa Hiroshige (1797-1858)
Shono: Driving Rain (*Shono, hakuu*)
Edo period, 19th century

woodblock print, from the series Fifty-three Stations of the Tokaido (*Tokaido gojusan tsugi no uchi*), also known as the First Tokaido or Great Tokaido, signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *kiwame* (approved), published by Takenouchi Magohachi (Hoeido), *circa* 1833-34

Horizontal *oban*: 24.4x36.2cm.

£2,000-3,000



17 (part lot)

17
The Property of Collectors
Utagawa Hiroshige (1797-1858)
Two woodblock prints from the series Famous Places in the Eastern Capital (*Toto meisho*)
Edo period, 19th century

two woodblock prints, from the series Famous Places in the Eastern Capital (*Toto meisho*), censor's seal *kiwame* (approved), published by Sanoya Kihei (Kikakudo), *circa* 1832-38, and comprising:

Inside Zojo-ji Temple in Shiba (*Shiba Zojoji sannai no zu*)
Precincts of the Shiba Shinmei Shrine (*Shiba Shinmei keidai*)

Each horizontal *oban*: each approx. 25x38cm.

£400-600

18
The Property of Collectors*
Utagawa Hiroshige (1797-1858)
Seven woodblock prints from the series Famous Places in the Eastern Capital (*Toto meisho*)

seven woodblock prints from the series Famous Places in the Eastern Capital (*Toto meisho*), *circa* 1840-42

Cherry Blossoms at Night on Naka-no-cho in the New Yoshiwara (*Shin Yoshiwara Naka-no-cho yozakura*), no publisher's mark on this impression
Akabane Bridge and Suiten Shrine in Shiba (*Shiba Akabane Suitengu*)
Evening View of Kasumigaseki (*Kasumigaseki yukei*)
Festival at the Shiba Shinmei Shrine (*Shiba Shinmei sairei*)
Red Maple Leaves at Kaian-ji Temple (*Kaian-ji no koyo*)
Kinryuzan Temple at Asakusa (*Asakusa Kinryuzan*)
Cherry Blossoms in Full Bloom at Asuka Hill (*Asukayama hanazakari*)

Each horizontal *oban*: each approx. 25x38cm.

£1,500-2,000

19
The Property of Collectors*
Utagawa Hiroshige (1797-1858)
Three woodblock prints from the series Storehouse of the Loyal Retainers (*Chushingura*)

three woodblock prints, from the series Storehouse of the Loyal Retainers (*Chushingura*), each signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *kiwame* (approved), published by Izumiya Ichibei (Kansendo), *circa* 1835-39, and comprising:

Act III (*Sandanme*)
Act V (*Godanme*)
Act VIII (*Hachidanme*)

Each horizontal *oban*: each approx. 25x38cm.

£500-800

*For lots 18 and 19 please see images online.

20 ‡
The Property of a Lady
Utagawa Hiroshige (1797-1858)
No. 17, Yui: The Frightful Satta Pass (*Yui, Satta toge oya shirazu*)
Edo period, 19th century

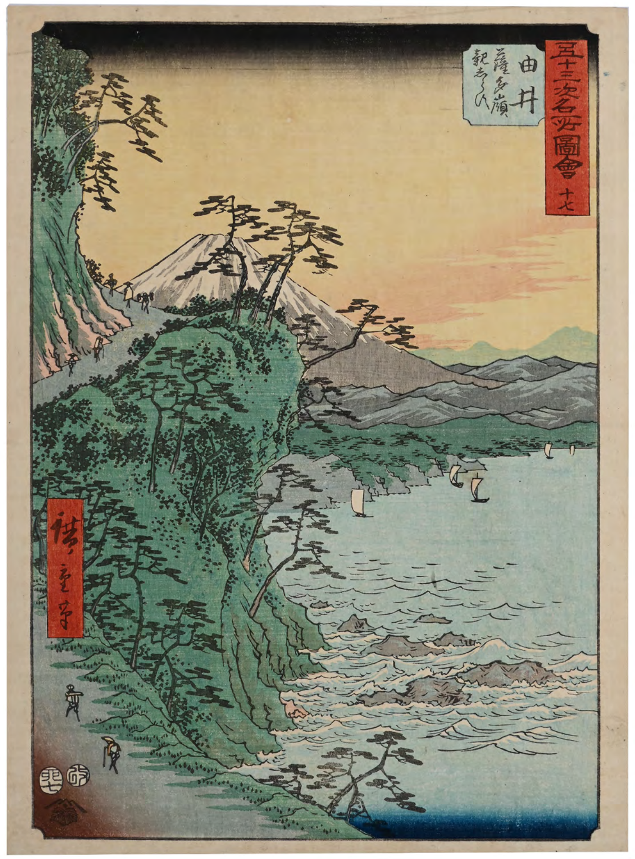
woodblock print, from the series Famous Sights of the Fifty-three Stations (*Gojusan tsugi meisho zue*), also known as the Vertical Tokaido, signed *Hiroshige hitsu* (Brush of Hiroshige), censor's seal *aratame* (certified), published by Tsutaya Kichizo (*Koeido*), 7th month 1855

Vertical *oban*: 35.7x24.9cm.

Travellers ascend the steep slopes of the Satta Pass in Yui, one of the post-stations along the Tokaido [lit. East Sea Road] that connected the old capital of Kyoto with the new capital of Edo. The Shogunate ordered the construction of the pass on the steep mountainside of Satta in 1655 to ease the treacherous journey along the rocky shoreline. Wind-bent pines jut out from the cliff side; the dusk sunlight is bright with yellow and orange hues before the onset of night suggested by the black *bokashi* gradation at top.

A similar impression of the same print is in the collection of the Museum of Fine Arts, Boston, accession number 21.5263.

£1,000-1,500



20

21 ‡
The Property of a Lady
Utagawa Hiroshige (1797-1858)
Bingo Province: Abuto, Kannon Temple (*Bingo, Abuto, Kannondo*)
Edo period, 19th century

woodblock print, from the series Famous Places in the Sixty-odd Provinces (*Rokujuyoshu meisho zue*), signed *Hiroshige hitsu* (Brush of Hiroshige), censor's seal *aratame* (certified), published by Koshimuraya Heisuke, block cutter's mark *Hori Take* (Yokokawa Takejiro), 12th month 1853, first state

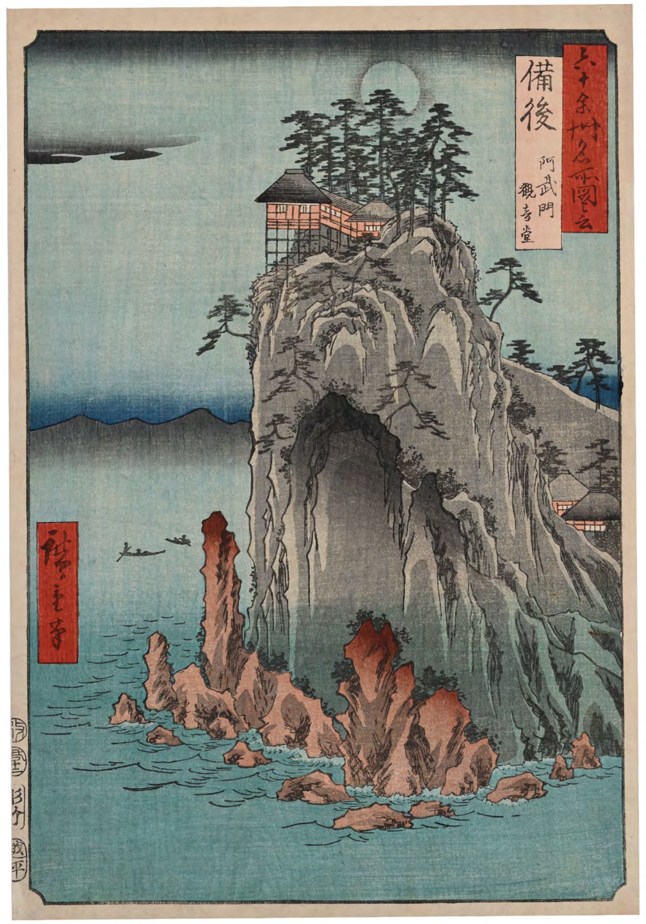
Vertical *oban*: 35.9x24.1cm.

The Kannon Temple of Abuto stands on stilts at the edge of a rocky promontory. A hazy full moon peaks through the clouds; two boatman drift along the waters silhouetted in the misty dark.

It is thought that Hiroshige based this design on an earlier illustration by Fuchigami Kyokko (d. 1833) in the album Remarkable Landscape Views (*Sansui kikan*, 4 vols., 1800). This is the first state with clouds printed in the sky, and the rockwork sensitively rendered.

A similar impression of the first state is in the collection of the British Museum, museum number 1902,0212,0.397.19.

£2,000-3,000



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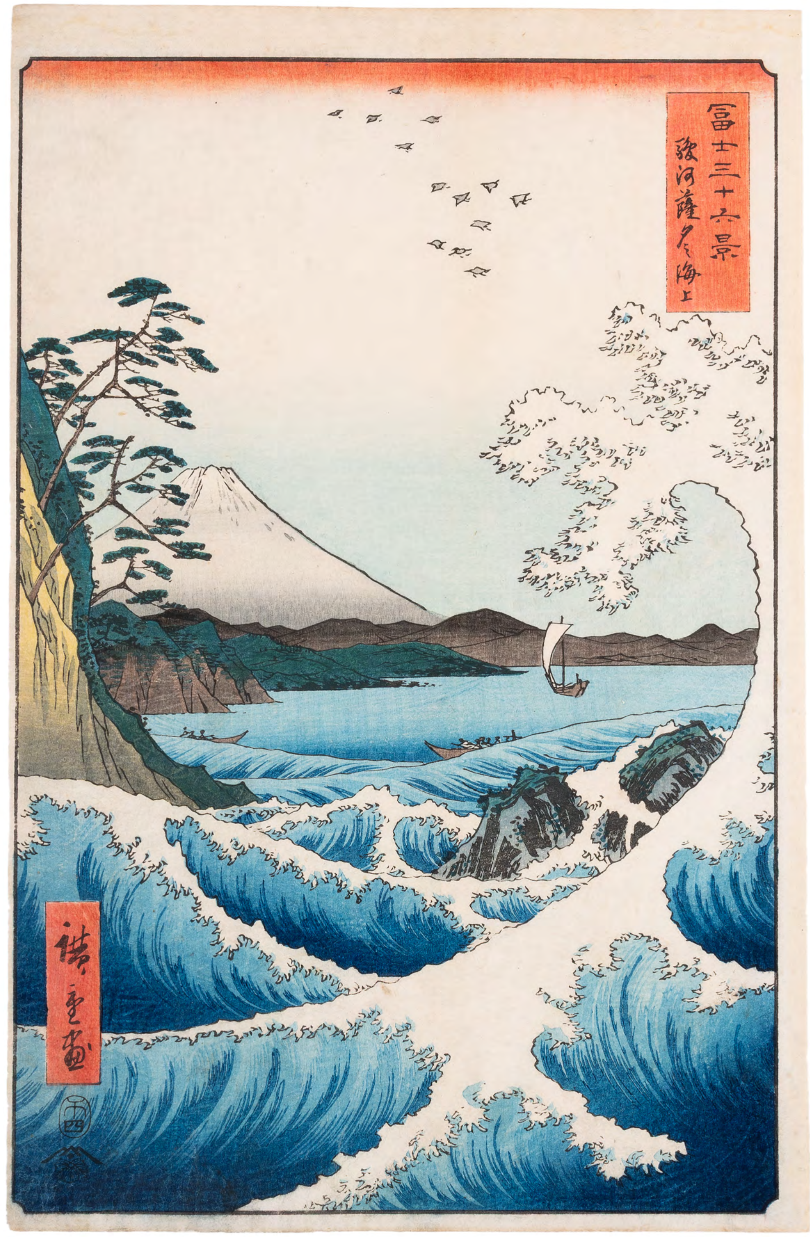

冨士三十六景
駿河薩タ海上

22

22

The Property of an English Collector
Utagawa Hiroshige (1797-1858)
The Sea off Satta in Suruga Province (*Suruga Satta Kaijo*)
Edo period, 19th century

woodblock print, from the series Thirty-six Views of Mount Fuji (*Fuji sanjurokkei*), signed *Hiroshige ga* (Pictured by Hiroshige), published by Tsutaya Kichizo (Koeido), 4th month 1858

Vertical *oban*: 36x23.2cm.

A similar impression of the same print is in the collection of the Museum of Fine Arts, Boston, accession number 11.26306.

£6,000-8,000

23 ‡

The Property of a Lady
Utagawa Hiroshige (1797-1858)
Awa Province: Naruto Whirlpools (*Awa, Naruto no fuha*)
Edo period, 19th century

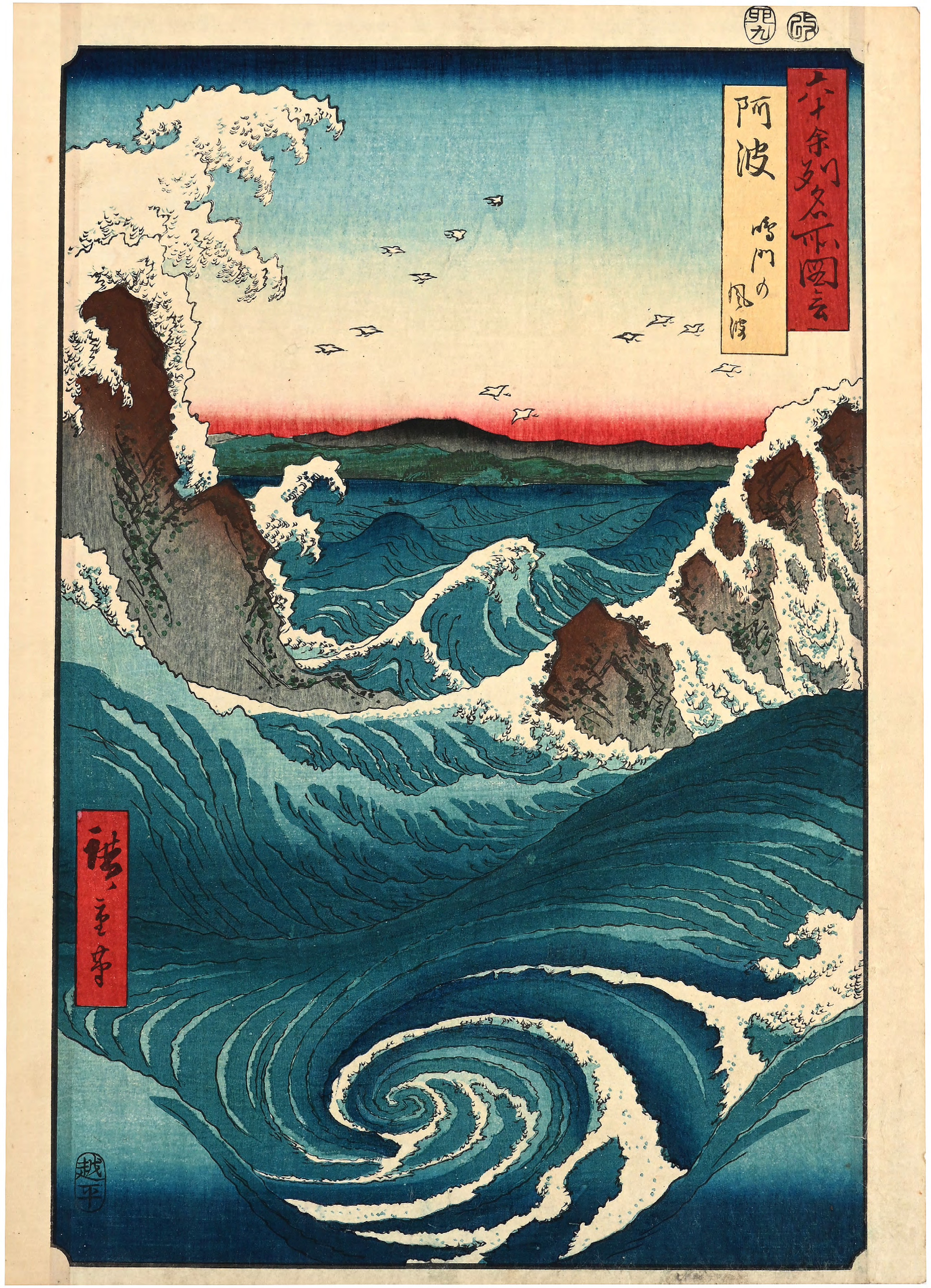
woodblock print, from the series Famous Places in the Sixty-odd Provinces (*Rokujuyoshu meisho zue*), signed *Hiroshige hitsu* (Brush of Hiroshige), censor's seal *aratame* (certified), published by Koshimuraya Heisuke, 9th month 1855

Vertical *oban*: 36.2x25.8cm.

The whirlpools of the narrow Naruto strait swirl violently among tall rockwork out at sea. A large wave with claw-like spume threatens to crash down from the upper left of the composition. Hiroshige suspends this moment of action in what could be described akin to the *mie* pose struck during scenes of heightened tension in kabuki theatre.

The extensive and numerous instances of *bokashi* [gradation] on the waves, rocky outcrops and distant mountains, signify that this is an early impression. A similar impression of the same print is in the collection of the British Museum, museum number 1902,0212,0.397.25.

£20,000-30,000


六十余州名所図会
阿波
鳴門の風波

23

24 ‡
The Property of a Lady
Utagawa Hiroshige (1797-1858)
Sudden Shower over Shin-Ohashi Bridge and Atake
(*Ohashi Atake no yudachi*)
Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (examined), published by Uoya Eikichi, 9th month 1857

Vertical *oban*: 35.5 x 25cm

As black clouds release a heavy downpour of summer rain, pedestrians crossing the bridge scurry off for shelter, huddling under straw capes, hats, or parasols. In the river below, a lone boatman steers his raft of logs before the Shogunal storehouses at Atake. The Ohashi [lit. Great Bridge] crossed the Sumida River that flowed through the heart of the capital of Edo. One of Hiroshige's most renowned designs, *Sudden Shower over Shin-Ohashi Bridge and Atake* is universally considered as the masterpiece from the artist's series *One Hundred Famous Views of Edo.*

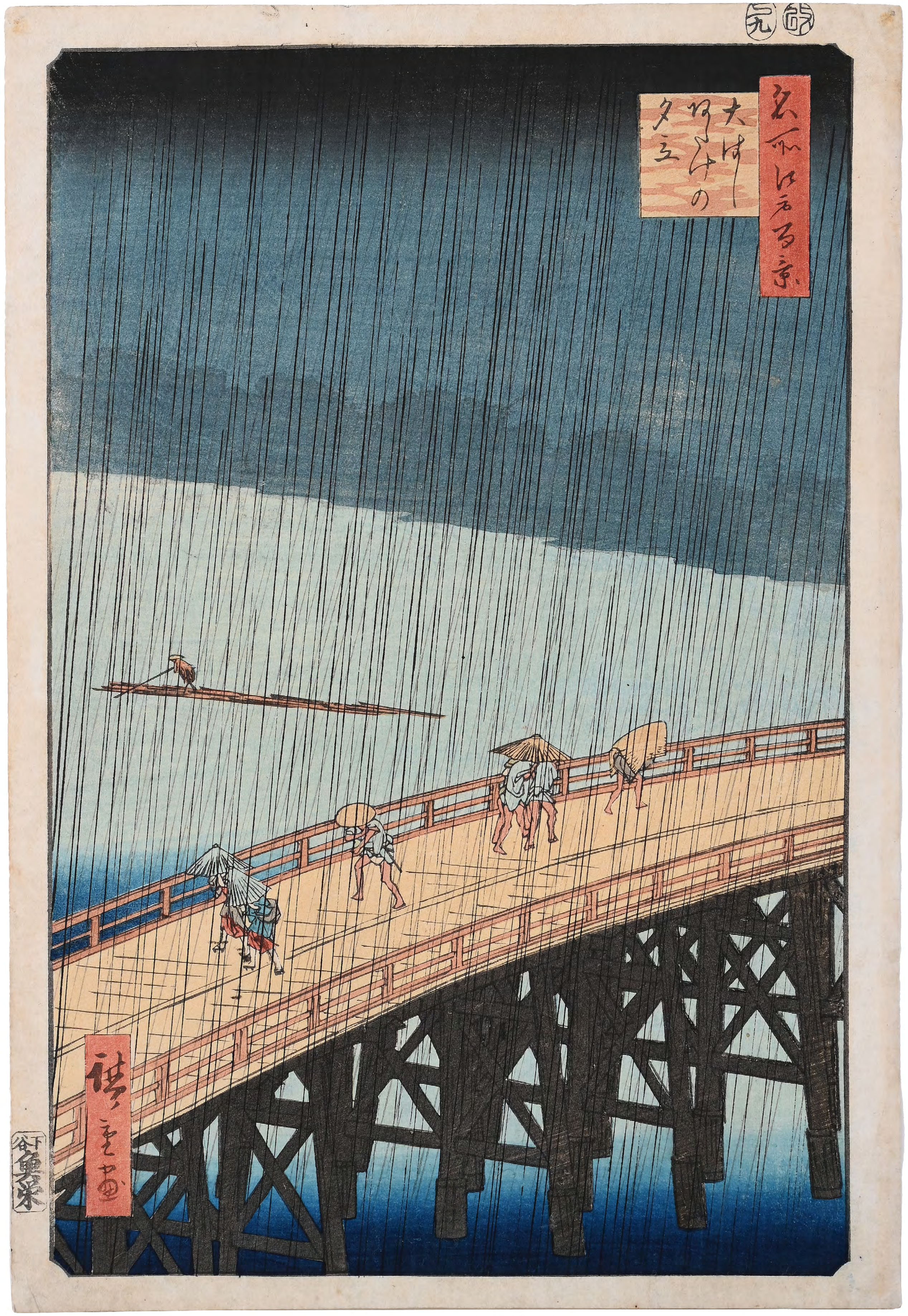
Hiroshige's prints, and ukiyo-e more generally, soon saw popularity amongst the Impressionists in Europe after Japan opened its borders in 1858. The Dutch artist Vincent van Gogh (1853-1890) was a collector of Japanese prints and greatly admired Hiroshige. In 1887, thirty years after *One Hundred Famous Views of Edo* was published, van Gogh made two oil on canvas paintings based on two prints from the series: *Plum Estate, Kameido and Sudden Shower over Shin-Ohashi Bridge and Atake. Bridge in the Rain (after Hiroshige)* ornaments the original design with a decorative border of kanji characters.

Bridge in the Rain (after Hiroshige) is in the collection of the van Gogh Museum, Amsterdam, object number s0114V1962.

Van Gogh's impression of Sudden Shower over Shin-Ohashi Bridge and Atake is also in the collection in the van Gogh Museum, Amsterdam, object number n0081V1962

Horizontal *oban:* 25x35.5cm

£30,000-40,000



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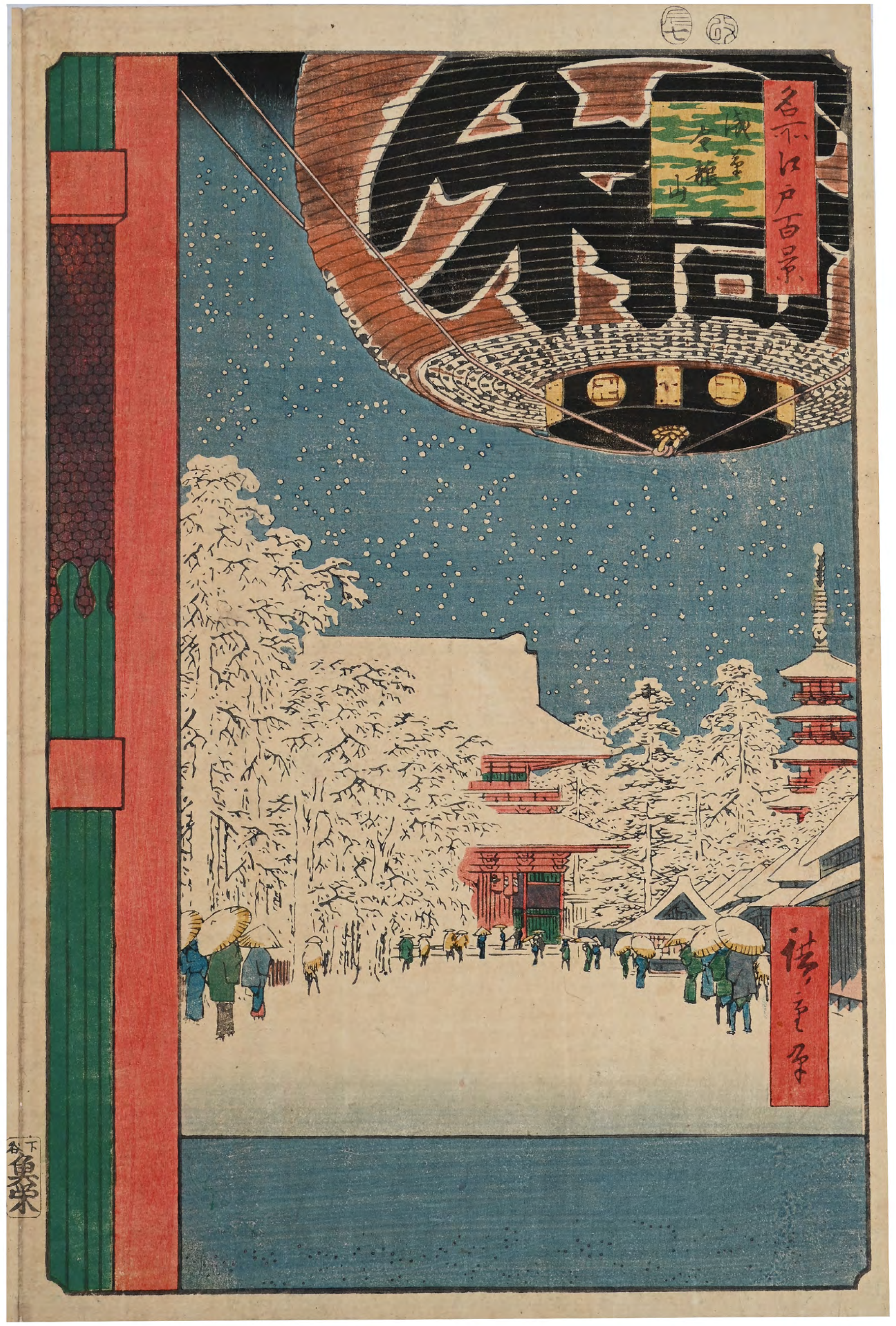


25

25 ‡
The Property of a Lady
Utagawa Hiroshige (1797-1858)
Kinryuzan Temple, Asakusa (*Asakusa Kinryuzan*)
Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 7th month 1856

Vertical *oban*: 36.1x23.9cm.

No. 99 from the 'Winter' section on the title page of the series One Hundred Famous Views of Edo. Visitors pay their respects to Kinryuzan Sensoji, a Buddhist temple in Asakusa dedicated to the Kannon bodhisattva. The red facades of the main hall, the pagoda and the large lantern in the foreground appear striking against the night snowfall.

A similar impression of the same print is in the collection of the Museum of Fine Arts, Boston, accession number 21.9501.

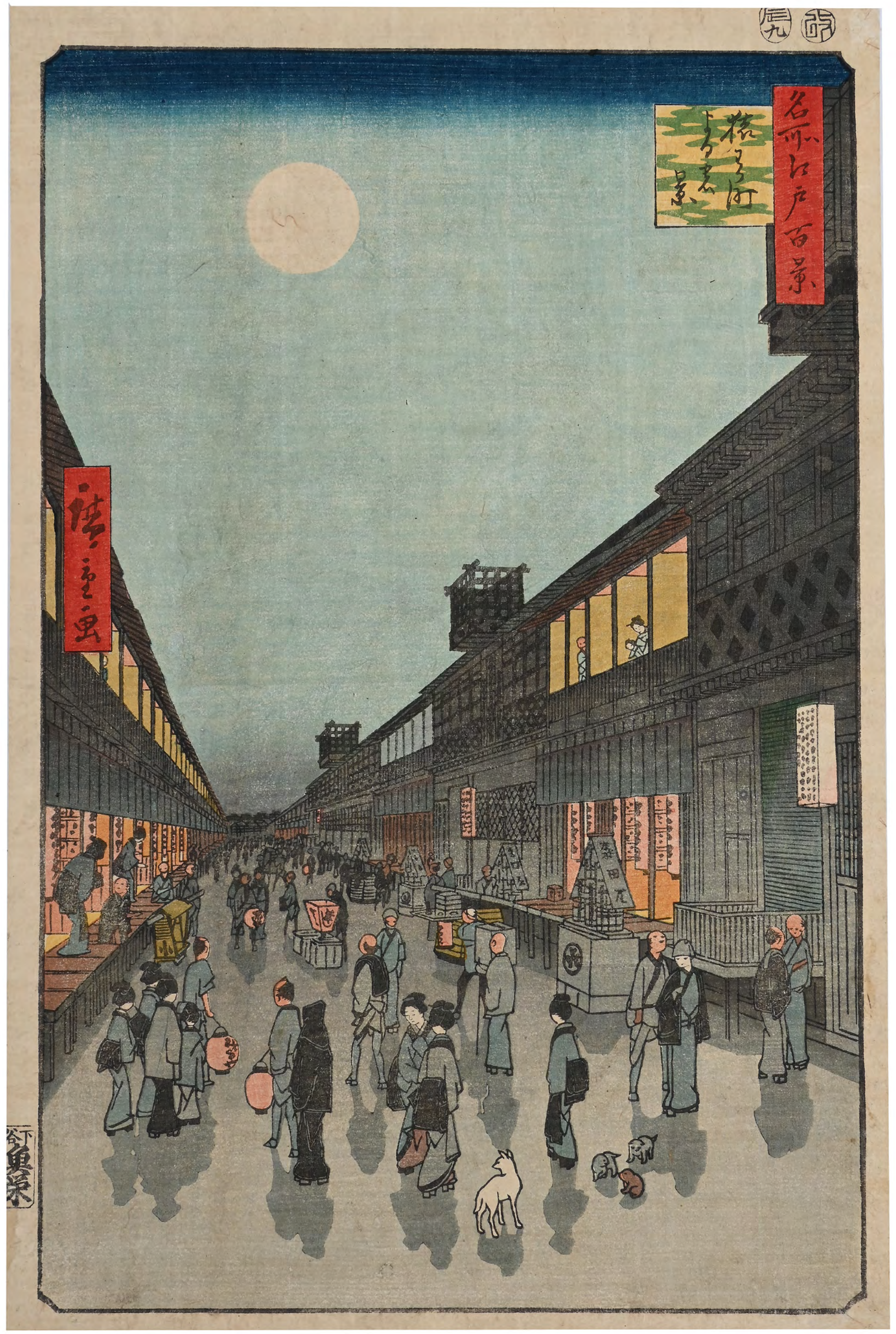
£2,000-3,000

26 ‡
The Property of a Lady
Utagawa Hiroshige (1797-1858)
Night View of Saruwaka-machi (*Saruwaka-machi yoru no kei*)
Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 9th month 1856

Vertical *oban*: 35.8x23.6cm.

£1,500-2,000



26

27 ‡

Utagawa Hiroshige (1797-1858)
Plum Estate, Kameido (*Kameido umeyashiki*)
Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 11th month 1857

Vertical *oban*: 35.1x23.5cm.

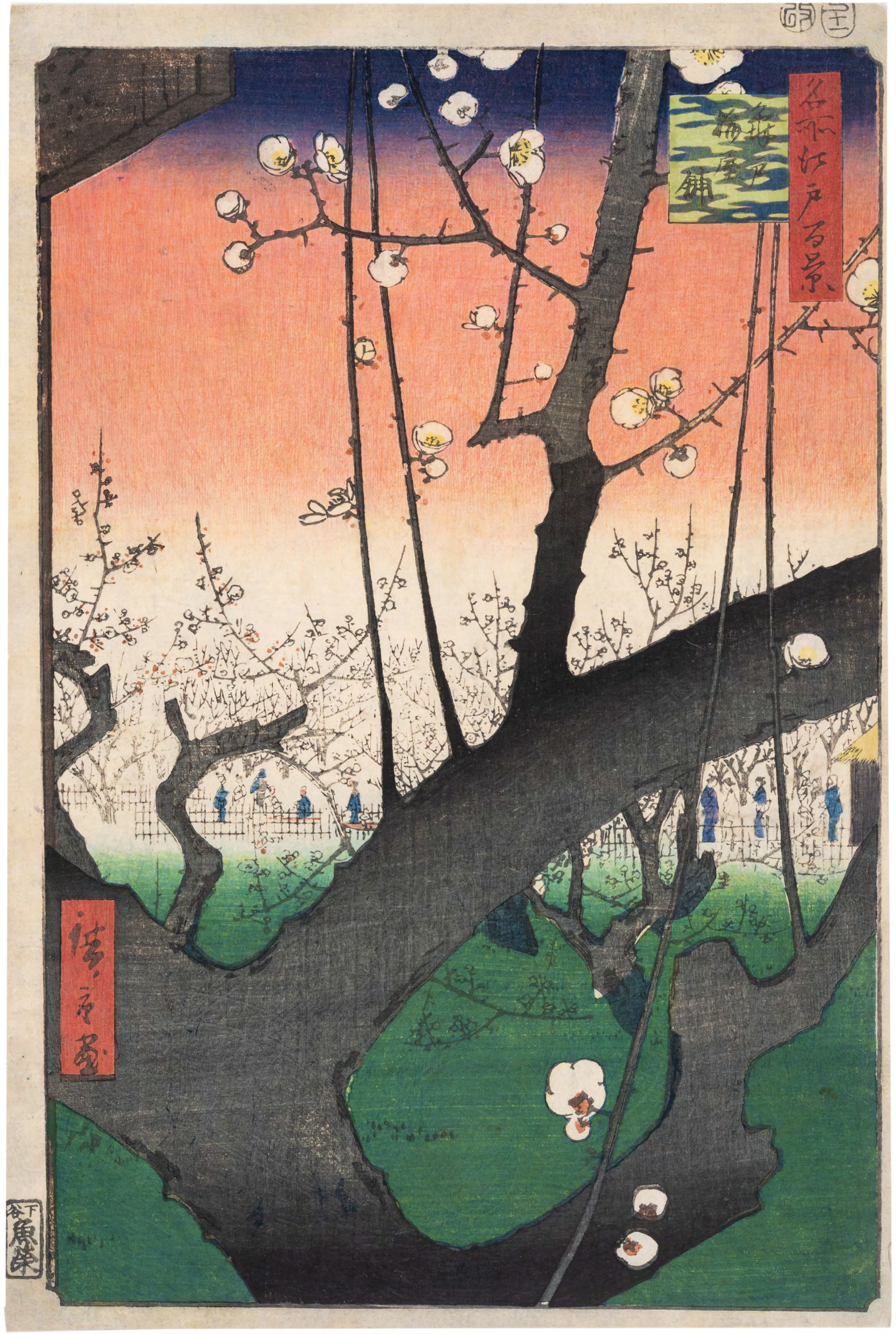
Hiroshige's Plum Estate, Kameido famously inspired Vincent van Gogh's (1853-1890) painting *Flowering Plum Orchard (after Hiroshige)* in 1887.

The design was strikingly novel for its unusual vantage point, close-cropped composition, and extreme foreground framing. The viewer is situated before the branches of the Sleeping Dragon Plum (*Garyubai*), as visitors to the Tenman Shrine at Kameido come to admire the fragrance and blooms of its famous garden.

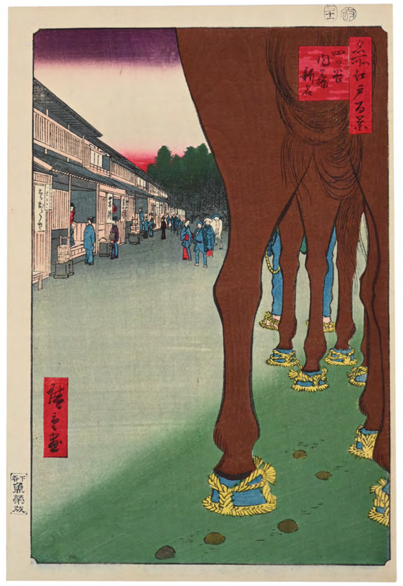
The oil on canvas by van Gogh is in the collection of the van Gogh Museum, Amsterdam, object number s0115V1962; as well as the tracing of the original print, object number d0772V1962.

The impression of *Plum Estate, Kameido* that inspired van Gogh to create this work is also in the collection of the van Gogh Museum, Amsterdam, object number n0077V1962.

£6,000-8,000


名所江戸百景
亀戸梅屋舗
広重画

27



28

28

The Property of an American Collector

Utagawa Hiroshige (1797-1858)

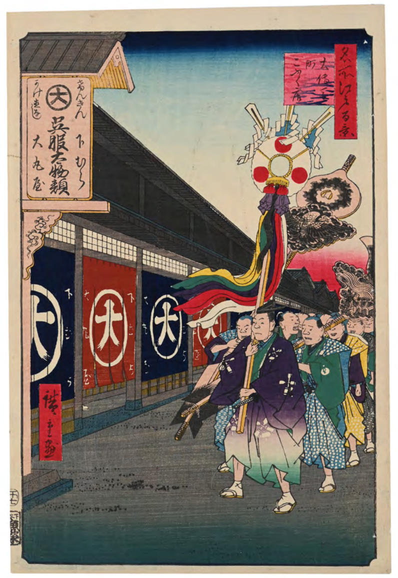
Naito Shinjuku Yotsuya (*Yotsuya Naito Shinjuku*)

Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 8th month 1857

Vertical *oban*: 36.4x24.6cm.

£1,000-1,500



29

29

The Property of an American Collector

Utagawa Hiroshige (1797-1858)

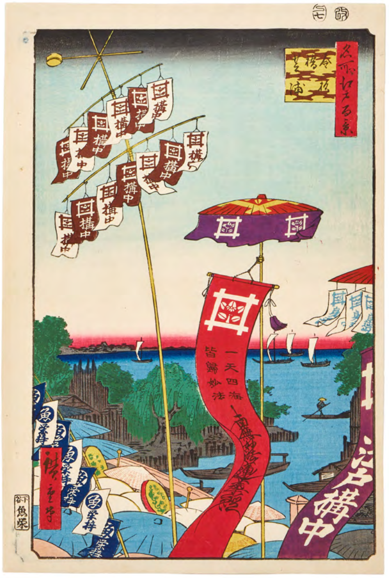
Silk-goods Lane, Odenma-cho (*Odenma-cho gofukudana*)

Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 7th month 1857

Vertical *oban*: 36.5x24.5cm.

£1,500-1,800



30

30 ‡

The Property of an American Collector

Utagawa Hiroshige (1797-1858)

Kanasugi Bridge and Shibaura (*Kanasugibashi Shibaura*)

Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 7th month 1857

Vertical *oban*: 36.5x24.5cm.

£3,000-5,000

31

The Property of an American Collector

Utagawa Hiroshige (1797-1858)

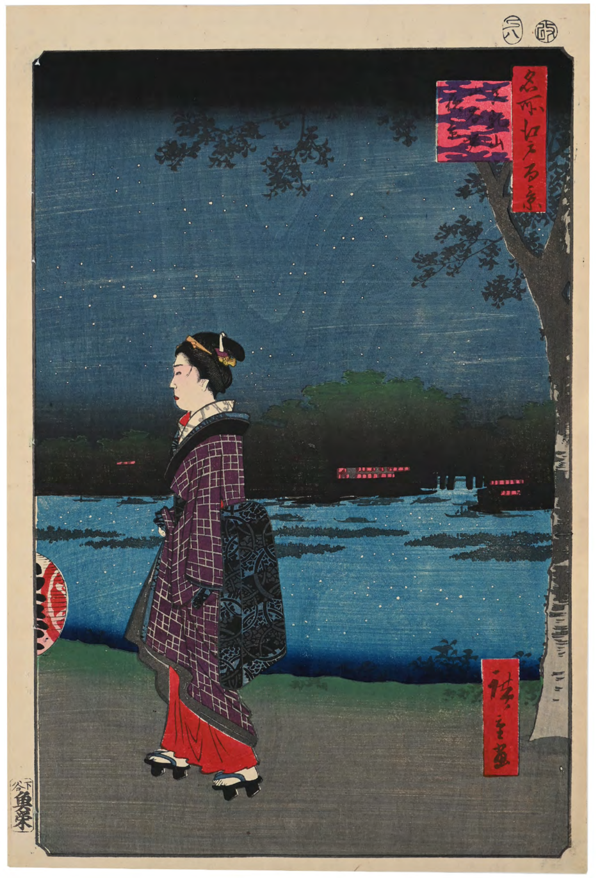
Night View of Matsuchiyama and the San'ya Canal (*Matsuchiyama San'yabori yakei*)

Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige), censor's seal *aratame* (certified), published by Uoya Eikichi, 8th month 1857

Vertical *oban*: 36.5x24.5cm.

£2,000-3,000



31

32

The Property of an American Collector

Utagawa Hiroshige (1797-1858)

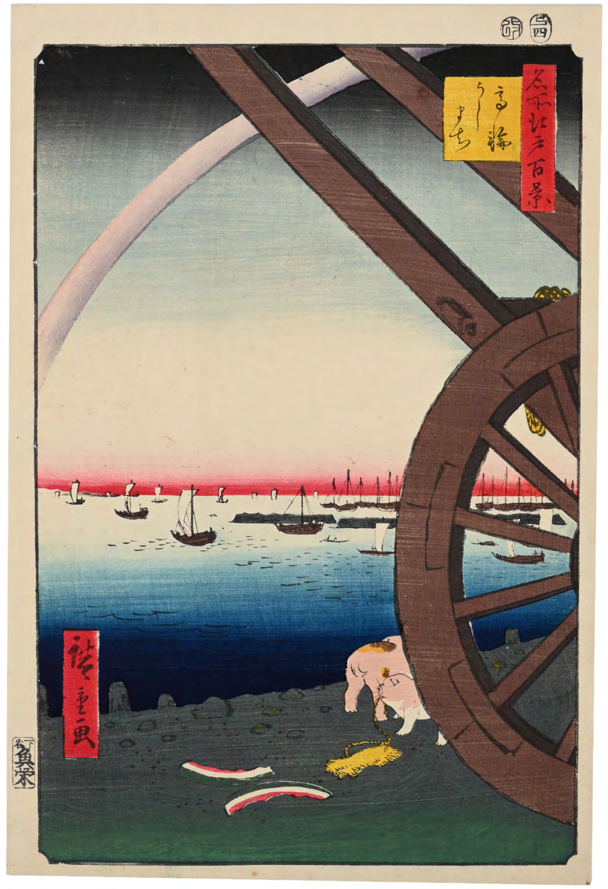
Ushimachi in the Takanawa District (*Takanawa Ushimachi*)

Edo period, 19th century

woodblock print, from the series One Hundred Famous Views of Edo (*Meisho Edo hyakkei*), signed *Hiroshige ga* (Pictured by Hiroshige) , censor's seal *aratame* (certified), published by Uoya Eikichi, 4th month 1857

Vertical *oban*: 36.5x24.5cm.

£1,500-2,000



32

33

The Property of Collectors

Utagawa Kuniyoshi (1797-1861)

The Former Emperor [Sutoku] from Sanuki Sends His Retainers to Rescue Tametomo (*Sanuki no in kenzoku o shite Tametomo o sukuu zu*)

woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Kuniyoshi) and with artist's paulownia seal, censors' seals *Mera* (Mera Ta'ichiro) and *Watanabe* (Watanabe Gentaro), published by Sumiyoshiya Masagoro (Horaido), *circa* 1851-52

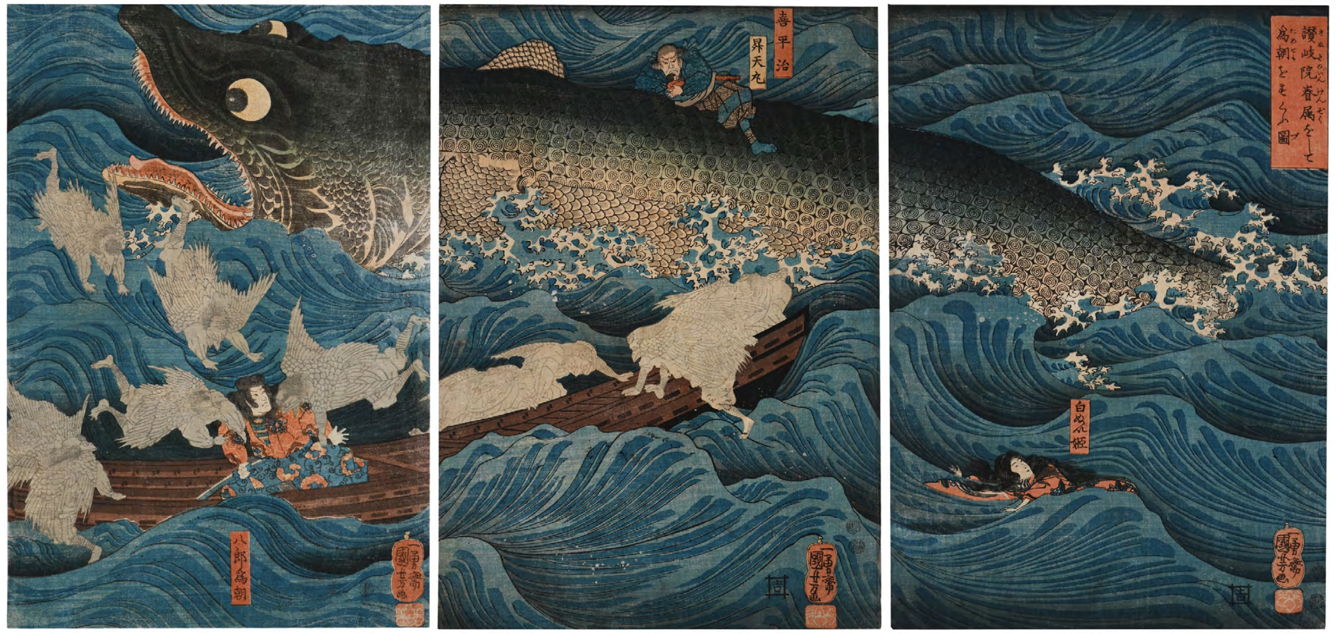
Vertical *oban* triptych:
Left sheet: 34.7x24.1cm
Centre sheet: 33.6x23cm
Right sheet: 34.9x24cm

A frightening sea creature emerges from the ocean depths; the surrounding waves crash and swell in the sudden chaos. Ten *tengu* appear to rescue Minamoto no Tametomo (1139-1170) from the tumult, whilst his retainer, Kiheji fearlessly rides the monster's back carrying his lord's son in his arms. In despair, Tametomo's wife Shiranui, sacrifices herself to the sea to appease its rage.

The adventures of the legendary archer Tametomo were described in the serial publication by Takizawa Bakin (1767-1848), *Chinsetsu yumi hari tsuki* [Bow of the Full Moon, 1807-1811]. After the retired emperor Sutoko's (1119-1164) defeat by Emperor Go-Shirakawa (1112-1192) during the Hogen Rebellion (1156), Tametomo was banished to the volcanic island of Oshima in Izu. Shipwrecked on his journey eastwards, Tametomo was saved by Emperor Sutoku, who is said to have summoned a group of *tengu* to bring him safely to shore on the Ryukyu Islands.

For another impression of the same triptych in the collection of the Museum of Fine Arts, Boston, accession number 11.26999-7001

£20,000-30,000



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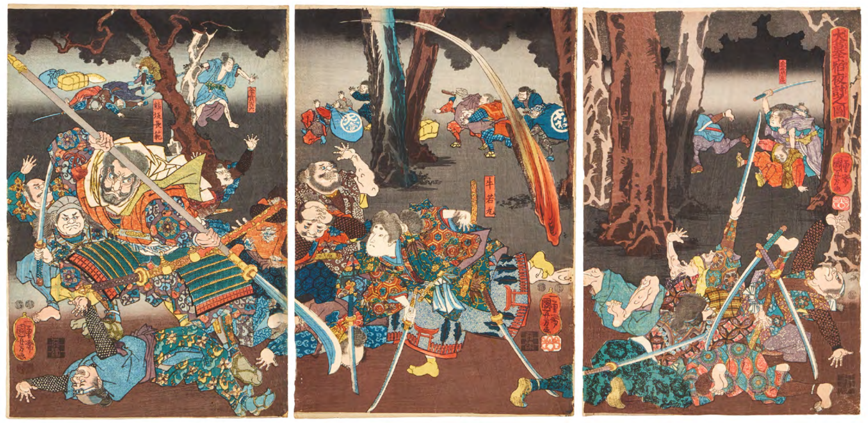

34

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The Property of an American Collector

Utagawa Kuniyoshi (1797-1861)

The Night Attack at the Obaka Inn

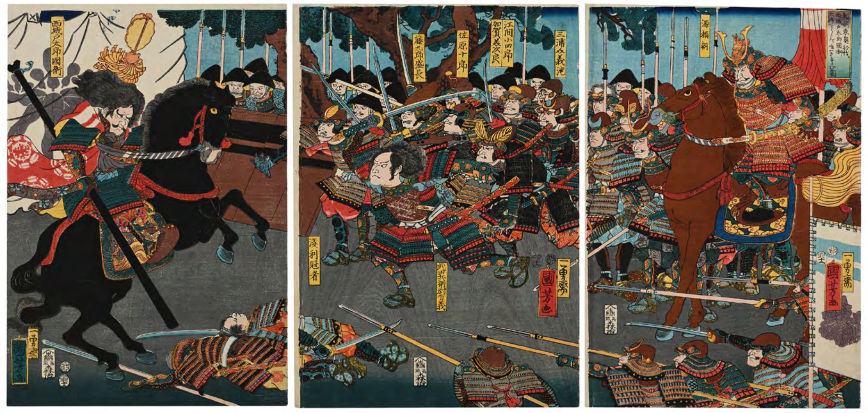
(*Obaka shuku yo-uchi no zu*)

Edo period, 19th century

woodblock print, triptych, depicting *Ushiwakamaru* battling Kumasaka Chohan and his retinue at an inn, a flaming torch projected above, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censors' seals *Hama* (Hama Yahei) and *Magome* (Magome Kangeyu), published by Amatsu, *circa* 1849-52

Vertical *oban* triptych: each sheet approx. 37.5x25cm.

£1,000-1,500



35

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The Property of Collectors

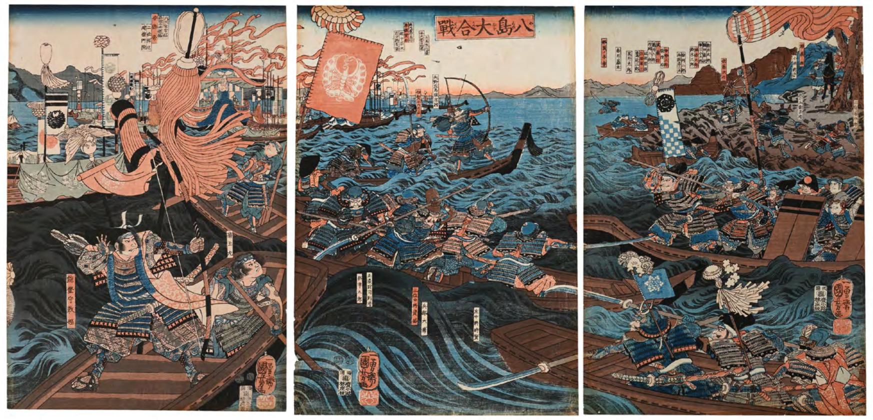
Utagawa Kuniyoshi (1797-1861)

Minamoto no Yoritomo at the Battle at Mutsu Province is Attacked by Saijo Totaro (*Yoritomo To-Oku seibatsu, Saijo Totaro Kunihira taisho o*)

woodblock print, triptych, each sheet signed *Kuniyoshi ga*, (Pictured by Kuniyoshi), published by Moriya Jihei, 1856

Vertical *oban* triptych: each sheet approx. 38x25cm.

£500-800



36

36

The Property of Collectors

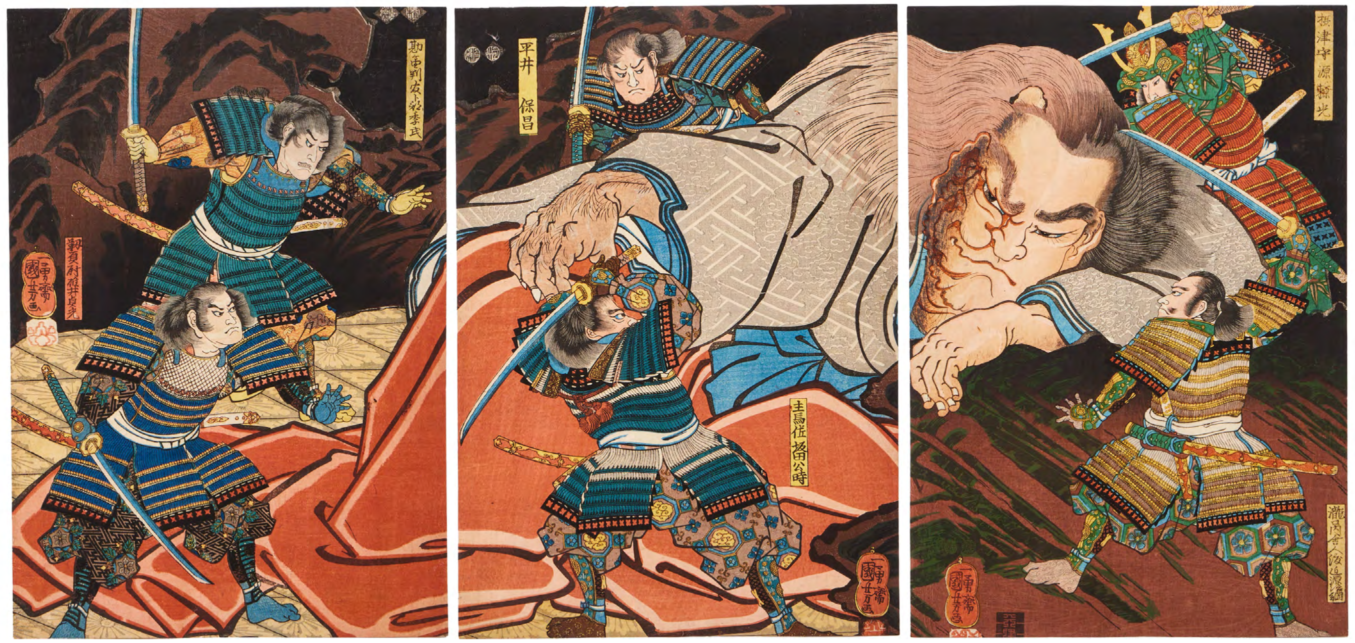
Utagawa Kuniyoshi (1797-1861)

The Battle of Yashima (*Yashima kassen*)

woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga*, (Pictured by Kuniyoshi), published by Daikokuya *circa* 1848-52

Vertical *oban* triptych: each sheet approx. 38x25cm.

£300-400



37

37 ‡

The Property of American Collectors

Utagawa Kuniyoshi (1797-1861)

Minamoto Yorimitsu and His Four Retainers Killing the *Shutendoji*

Edo period, 19th century

Woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), and with artist's paulownia seal, censors' seals *Mera* (Mera Ta'ichiro), *Watanabe* (Watanabe Genroku), published by Amatsu, *circa* 1851-512

Vertical *oban* triptych: each sheet approx. 35x25cm.

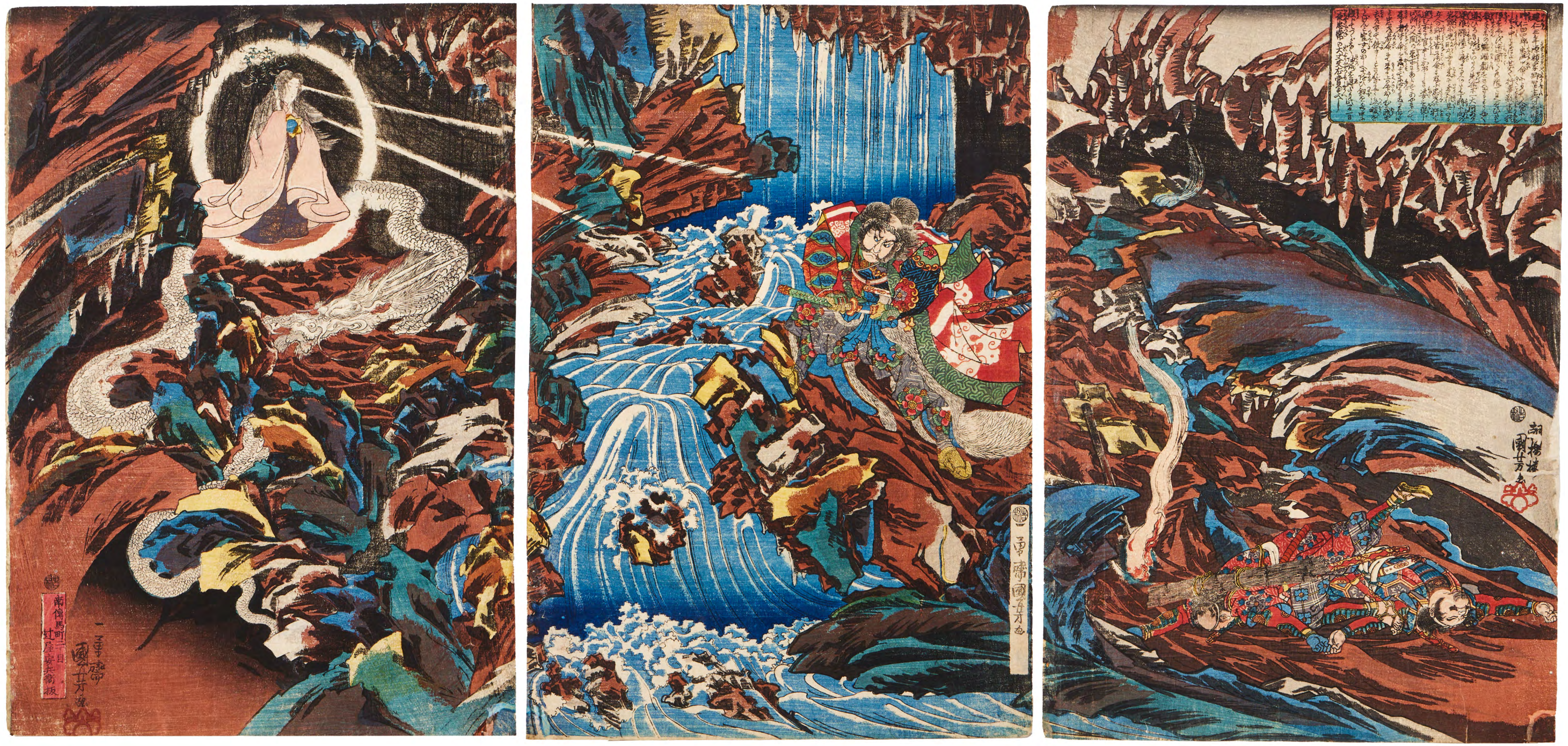
£8,000-12,000

38 ‡
The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Nitta Shiro Tadatsune Encounters the Goddess of Mount Fuji (*Nitta Shiro Tadatsune Fuji gongen ni au zu*)
Edo period, 19th century

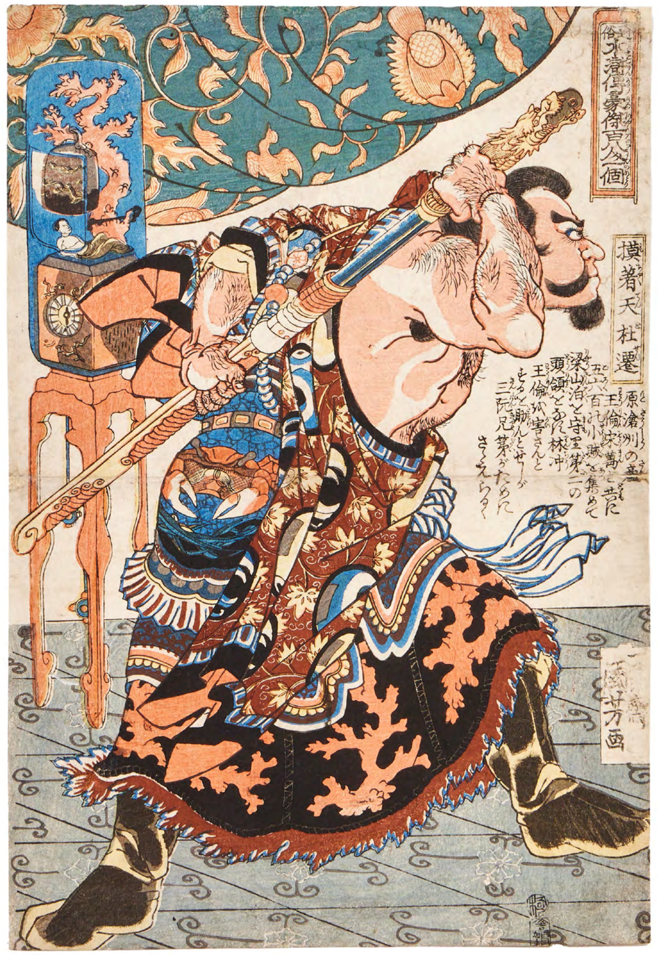
woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), and with artist's paulownia seal, censor's seal *Yoshimura* (Yoshimura Gentaro), published by Tsujiya Yasubei (Kinkaido), *circa* 1844

Vertical *oban* triptych: each sheet approx. 35.5x25cm.

£3,000-5,000



38



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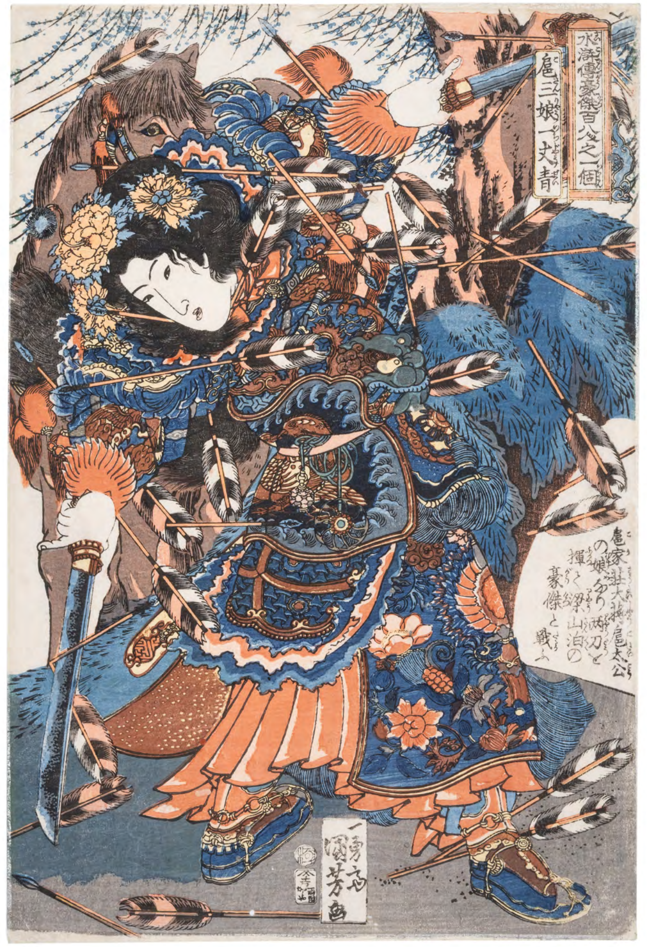


40

39

Utagawa Kuniyoshi (1797-1861)
Du Qian, the Sky Toucher (Mochakuten Tosen)
Edo period, 19th century

woodblock print, from the series *One Hundred and Eight Heroes of the Popular Water Margin (Tsuzoku Suikoden goketsu hyakuhachinin no hitori)*, signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 36x24.5cm.

The series One Hundred and Eight Heroes of the Popular Water Margin firmly established Kuniyoshi's career as a print design. Based on the late Yuan dynasty Chinese vernacular tale, the *Shuihu zhuan*, attributed to Shi Nai'an and Luo Guanzhong, the story tells of the legendry exploits of a band of outlaws under the leadership of Song Jiang during the Northern Song dynasty (1101-1126). The band of outlaws hide out is in the marshes surrounding the mountain of Liangshan in western Shandong.

£1,800-2,200

40 ‡

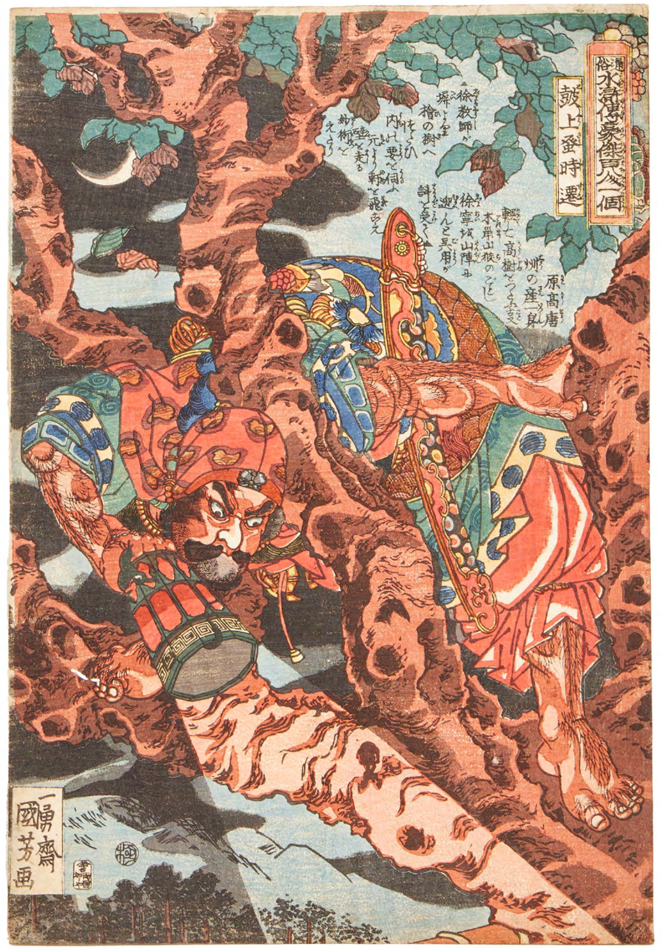
Utagawa Kuniyoshi (1797-1861)
Hu Sanniang (Ko Sanryo Ichijosei)
Edo period, 19th century

woodblock print, depicting Hu Sanniang deflecting arrows with a sword in each hand, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

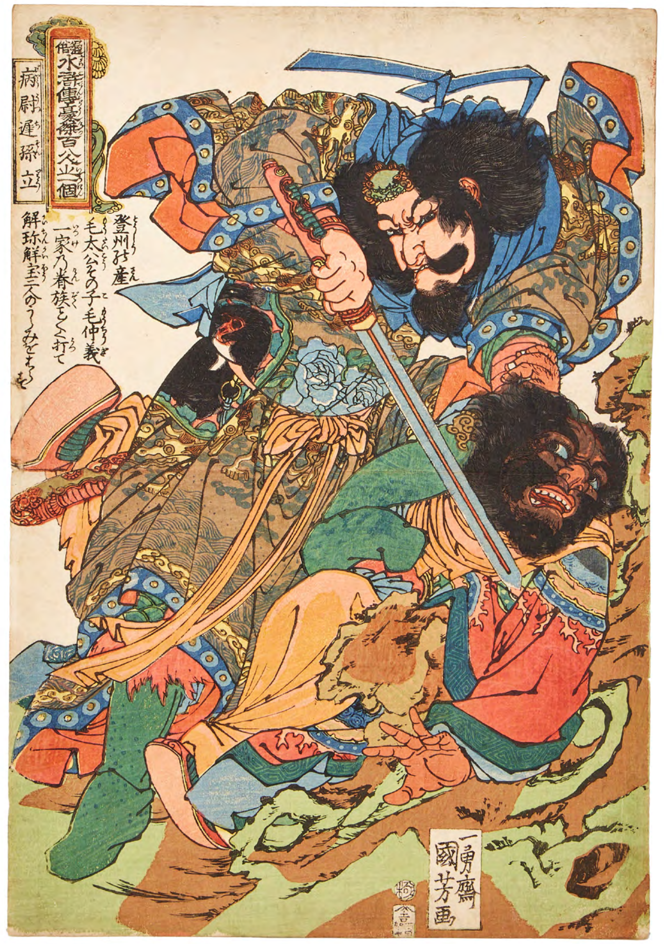
Vertical *oban*: 38.4x24.8cm

Another impression of the same print is in the collection of the British Museum, museum number 2008,3037.10034.

£1,000-1,500



41



42

41

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Shi Qian, the Flea on the Drum (Kojoso Jisen)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 38x25cm.

£1,200-1,800

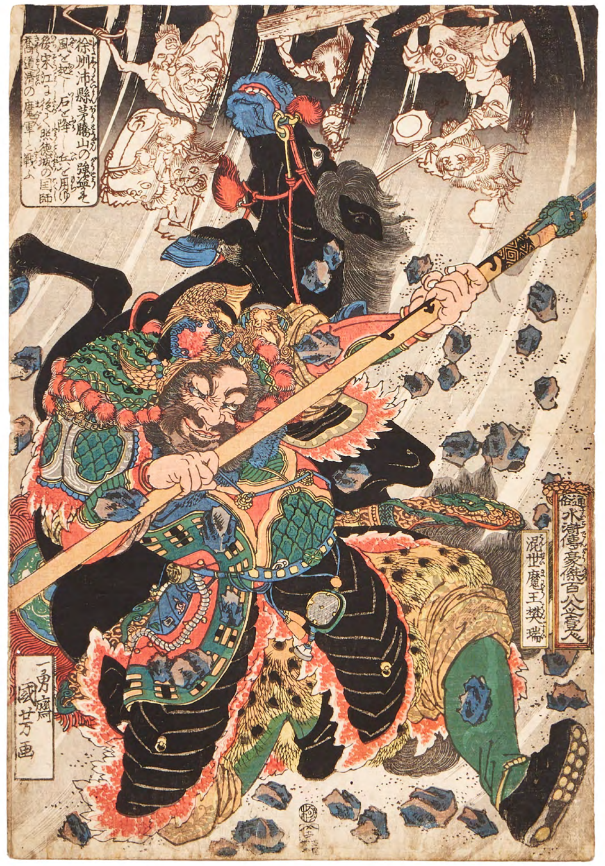
42

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Sun Li (Byo'utsuchi Sonritsu)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 37.6x26cm.

£1,000-1,500



43

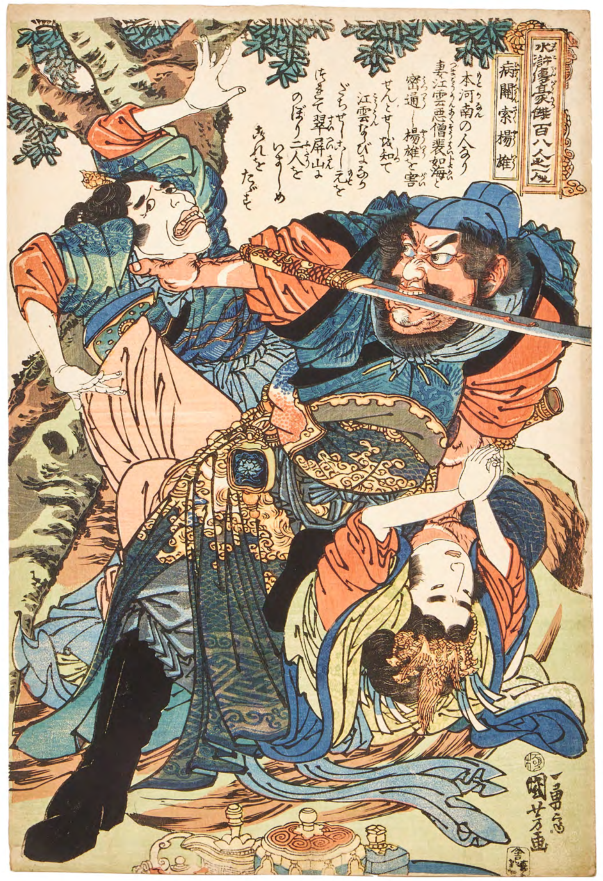
43

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Fan Rui, the World-shaking King of Devils (Konseimao Hanzui)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (*Seiseido*), *circa* 1827-30

Vertical *oban*: 37.2x25.5cm.

£1,500-2,000



44

44

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Yang Xiong (Byokansaku Yoyu)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 38.5x25.5cm.

£1,000-1,500

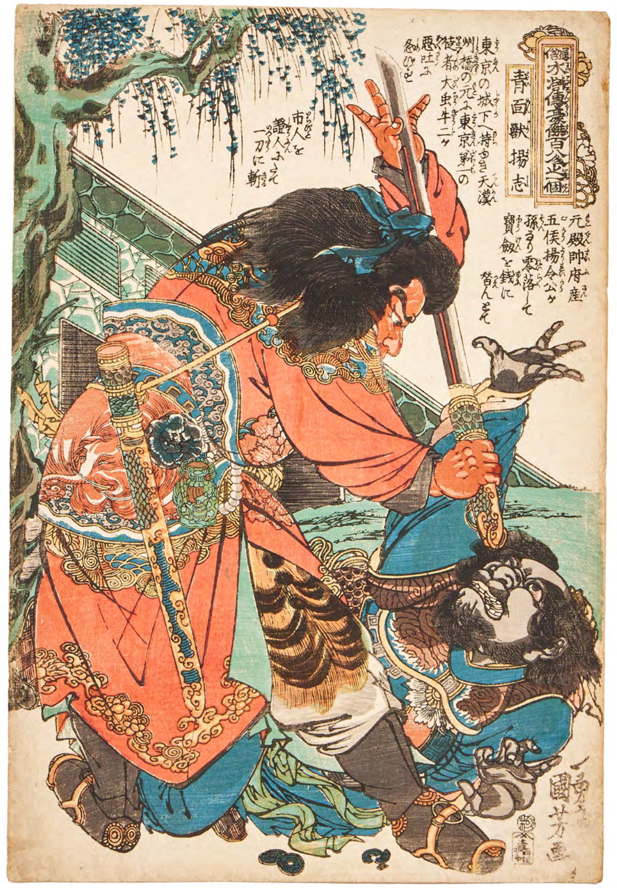
45

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Yang Zhi, the Blue-faced Beast (Seimenju Yoshi)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 38x26cm.

£1,000-1,500



45

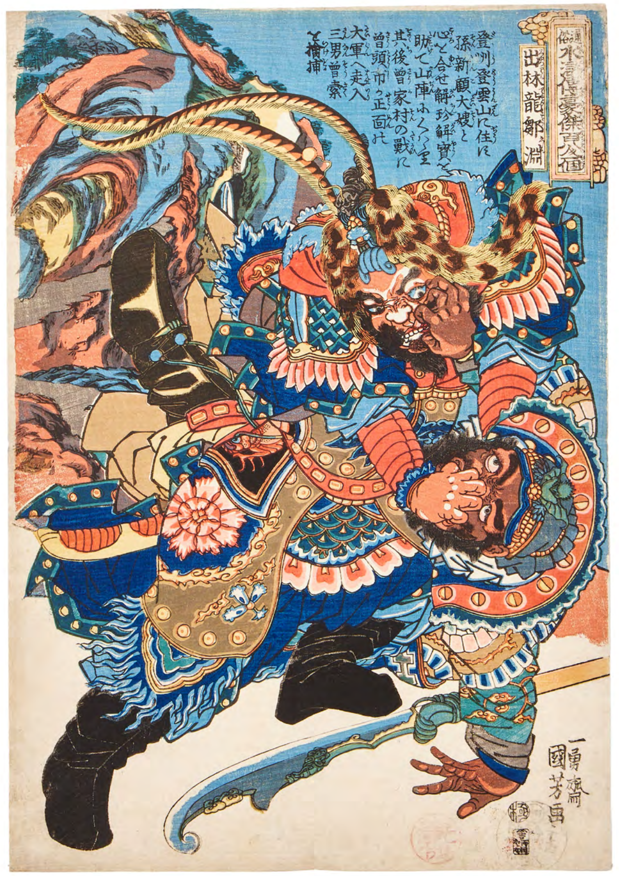
46

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Zou Yuan, the Dragon Emerging from the Wood (*Shutsurinryu Suen*)
Edo period, 19th century

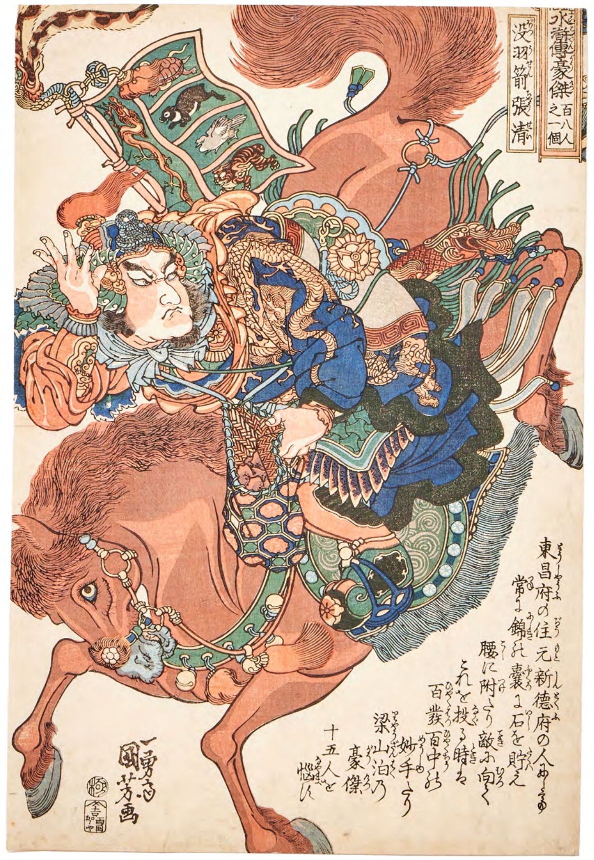
woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 37.4x26.2cm.

£1,000-1,500



46



47

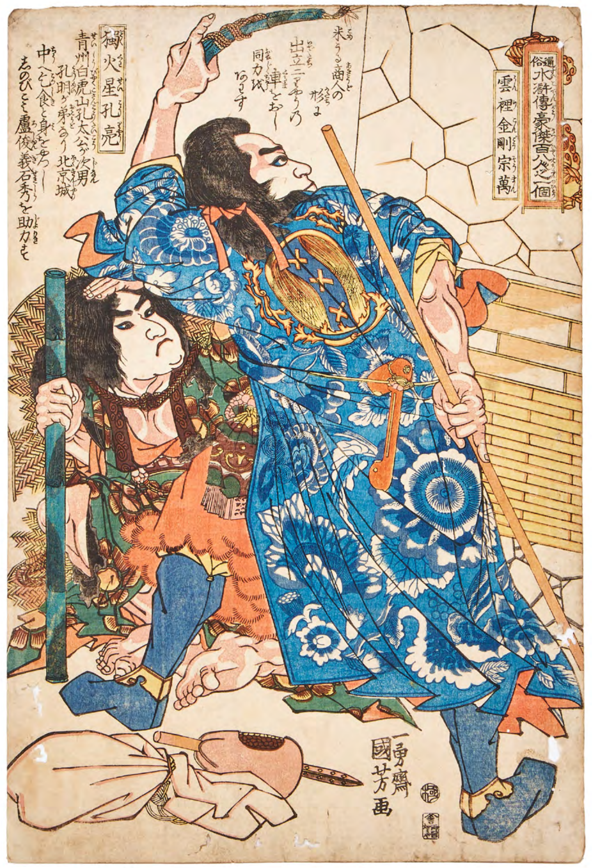
47

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Zhang Qing (Botsu'usen Chosei)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 36.2x24cm.

£1,500-2,000



48

48

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Kong Liang, the Solitary Fire Star and Song Wan, the Guardian God in the Clouds (Dokkasei Koryo, Unrikongo Soman)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 37.5x25cm.

The *Shuihu zhuan* was introduced to Japan in the first half of the eighteenth century. adapted under the title *Suikoden*, more commonly known in English as the Water Margin. The prolific popular fiction writer Takizawa Bakin (1716-1848) began a Japanese translation and adaption of the novel titled *Shinpen Suikogaden* [New Illustrated Edition of the *Suikoden*], with illustrations by Katsushika Hokusai (1760-1849), sparking a craze for the Chinese tale. In 1826, the publisher Kagaya Kichibei collaborated with Kuniyoshi to design five single sheet prints depicting six of the most famous heroes, with subsequent prints commissioned following their success. Today, seventy-four designs from this series are known.

For further reading see, Robert Schaap et. al, *Heroes & Ghosts: Japanese Prints by Kuniyoshi, 1797-1861 (Leiden*, 1998), p. 42.

For a similar impression of the same print in the collection of the Museum of Fine Arts, Boston, accession number 64.835.

£2,000-3,000

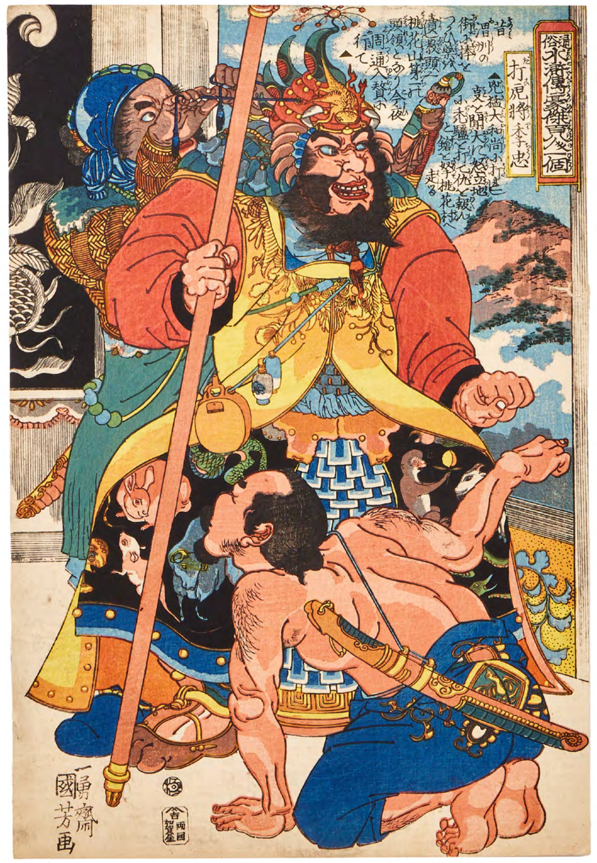
49

The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Li Zhong (Dakosho Richu)
Edo period, 19th century

woodblock print, from the series One Hundred and Eight Heroes of the Popular Water Margin (*Tsuzoku Suikoden goketsu hyakuhachinin no hitori*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Kagaya Kichiemon (Seiseido), *circa* 1827-30

Vertical *oban*: 38x25.5cm.

£1,000-1,500



49

50

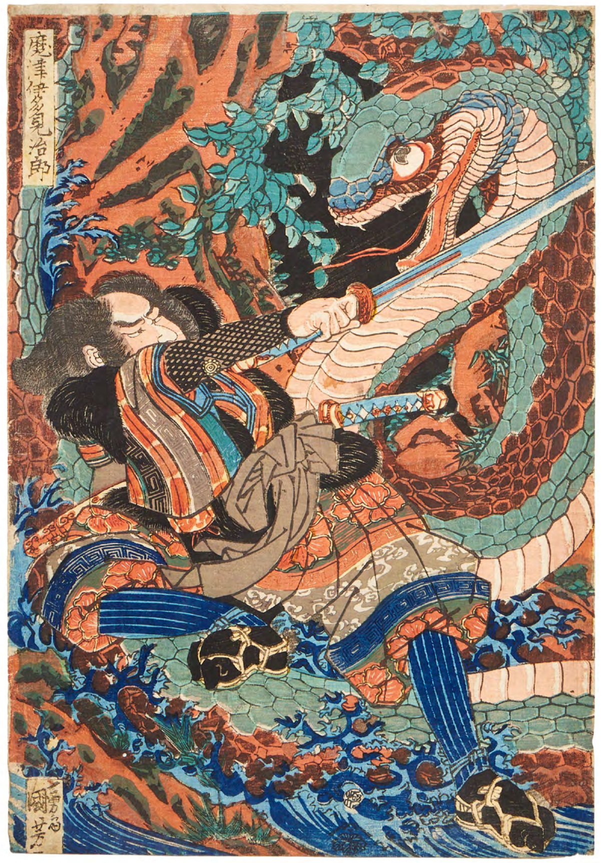
The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Matsui Tamijiro
Edo period, 19th century

woodblock print, signed *Ichiyusai Kuniyoshi ga* (Pictured Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), published by Tsutaya Kichizo (Koeido), 1825

Vertical *oban*: 37.8x26cm.

Another impression of the same print is in the collection of the British Museum, museum number 2008,3037.21204.

£1,200-1,800



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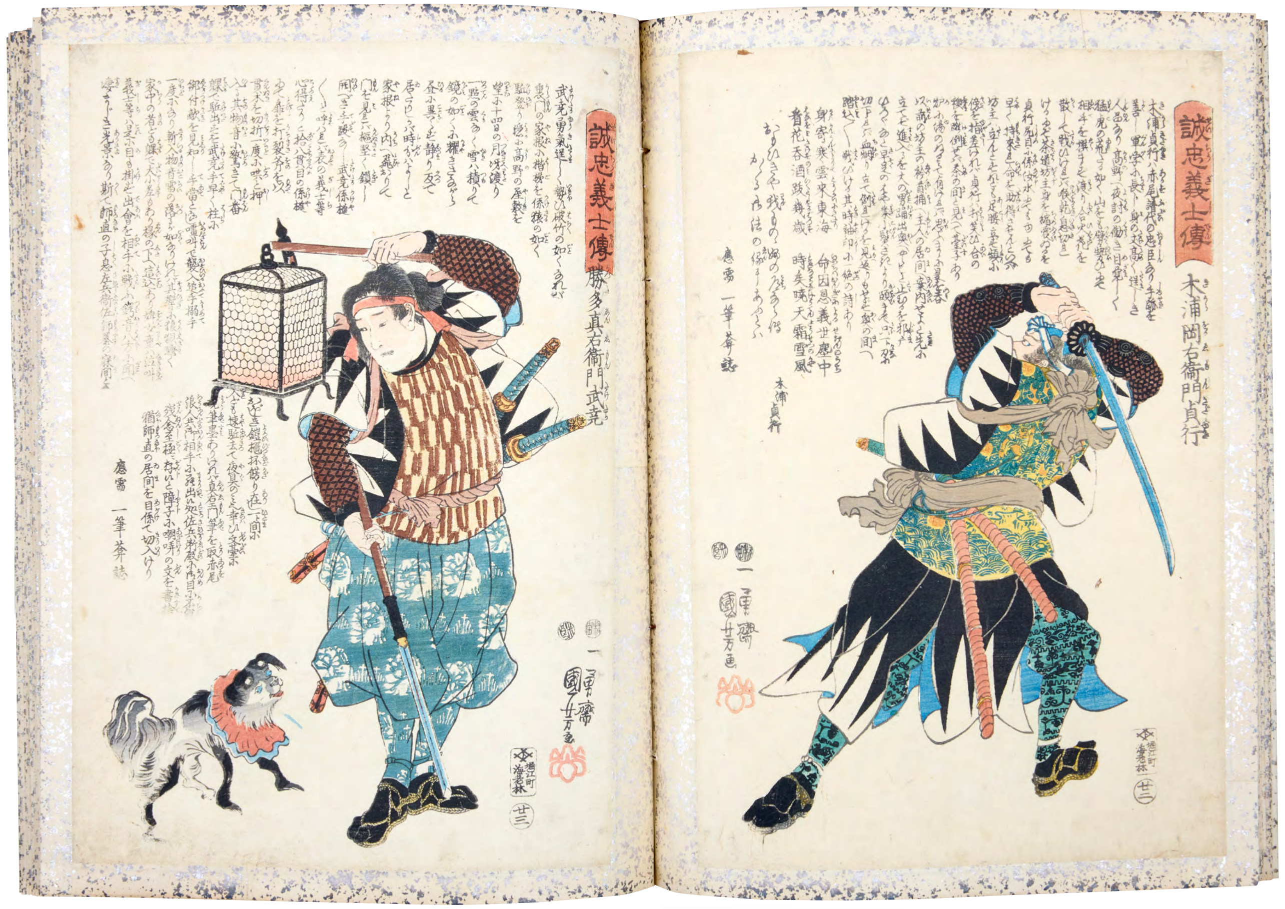


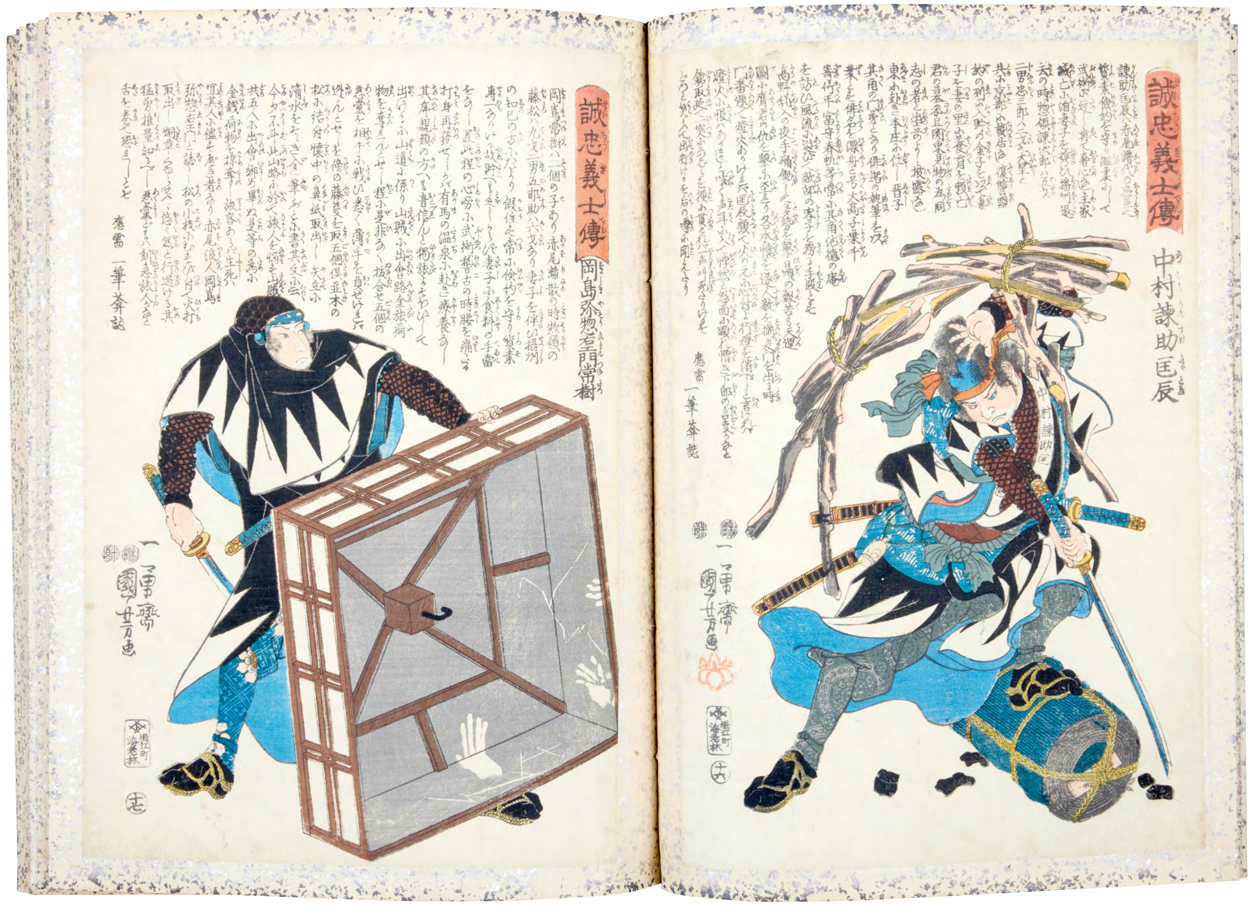
51 ‡
The Property of a Lady
Utagawa Kuniyoshi (1797-1861)
Fifty woodblock prints from Stories of the True Loyalty of the Faithful Samurai (*Seichu gishi den*)
Edo period, 19th century

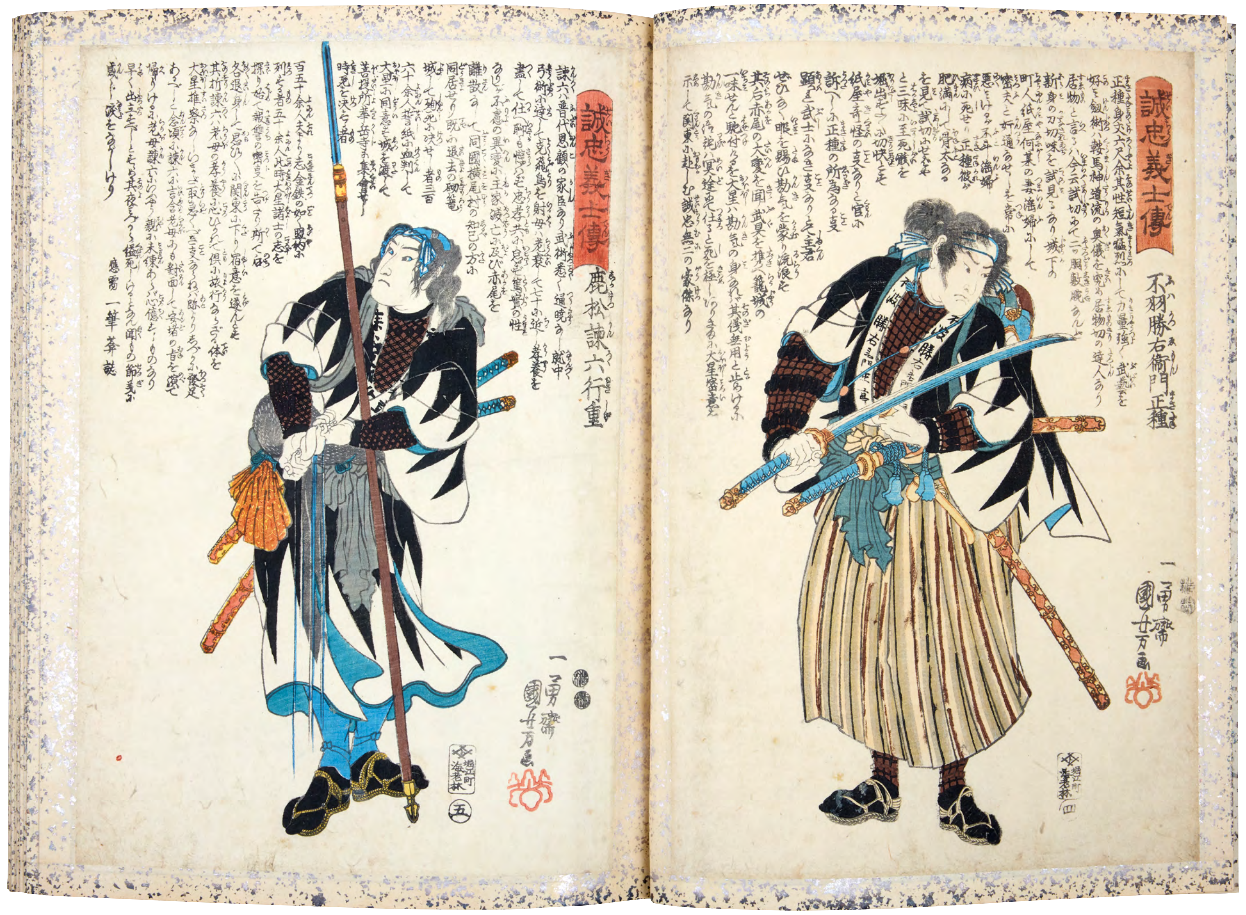
fifty woodblock prints, mounted in an album in accordion style, linen covers, silvered card paper mounts, from the series Stories of the True Loyalty of the Faithful Samurai (*Seichu gishi den*), each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), and with artist's paulownia seal, omitted on three prints, with varying censor's seals *Hama* (Hama Yahei), *Kinugasa* (Kinugasa Fusajiro), *Muramatsu* (Muramatsu Genroku), *Yoshimura* (Yoshimura Gentaro), *Mera* (Mera Ta'ichiro) and *Murata* (Murata Sahei), published by Ebiya Rinnosuke (Kaijudo), *circa* 1847-48

Each vertical *oban*: each approx. 35.5x25cm.
The album: 40x31cm.

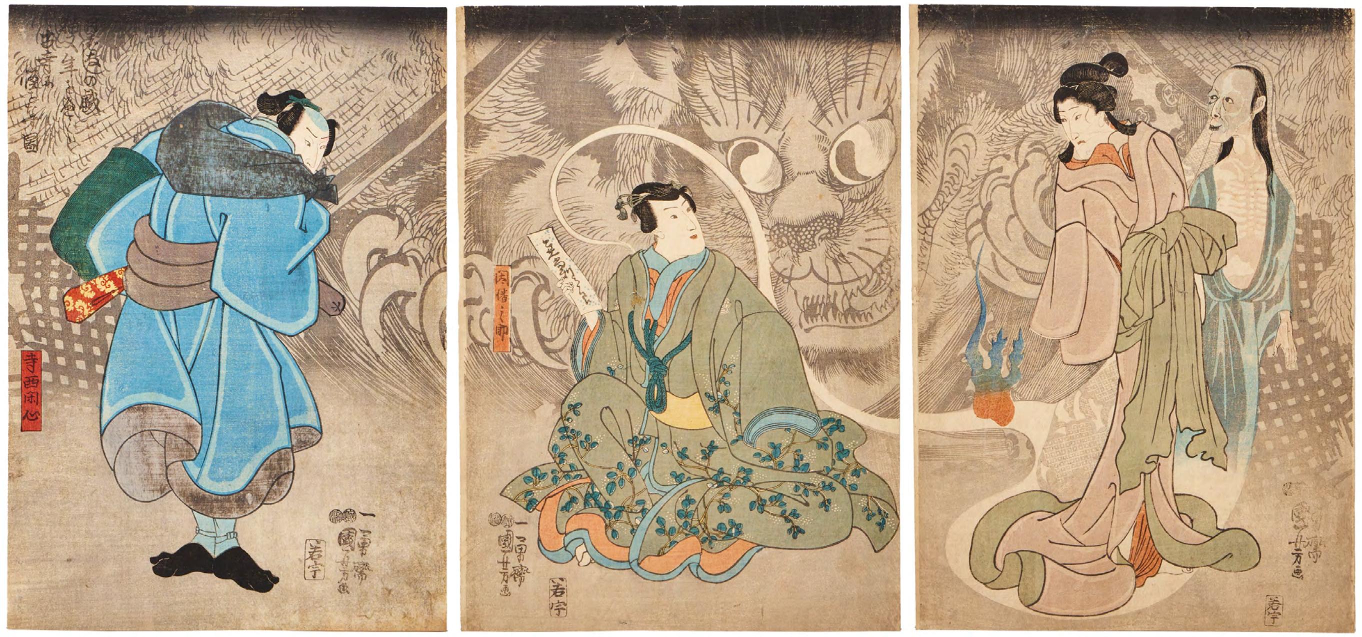
£20,000-30,000

51 (cover of album)

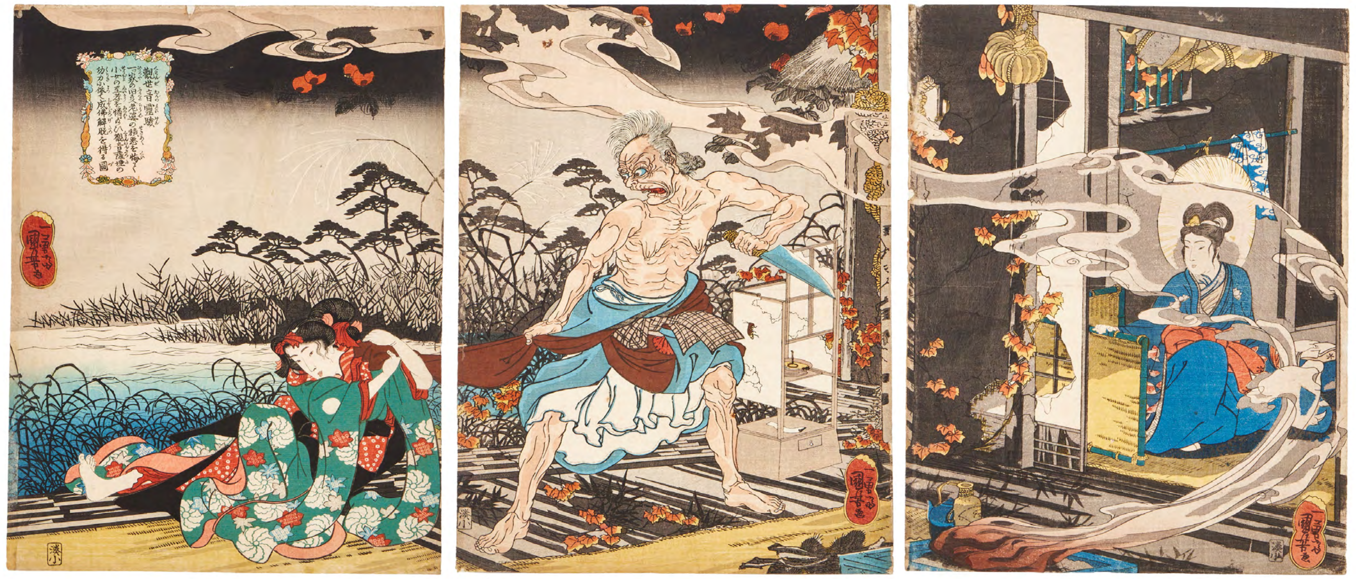




51



52



53

52 ‡
The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
A Play of an Old Legend: Apparition of the Monstrous Cat at the Old Temple, The *Ghost Cat of* Okazaki (*Mubashi banashi no gi nekomata toshi o hete furudera ni kai o nasu zu)*
Edo period, 19th century

woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censors' seals *Hama* (Hama Yahei) and *Kinugasa* (Kinugasa Fusajuro), published by Wakau,*circa* 1847-52

Vertical *oban* triptych: each sheet approx. 36x25.5cm.

£6,000-8,000

53
The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
A Miracle of Kannon (*Kanzeon no reigen*)
Edo period, 19th century

woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi) within *toshidama* cartouche, published by Minatoya Kohei, *circa* 1839-41

Vertical *oban* triptych: each sheet approx. 36x25.1cm.

Another impression of the same triptych is in the collection of the Museum of Fine Arts, Boston, 11.15956-8

£1,000-1,500

54
The Property of Collectors
Utagawa Kuniyoshi (1797-1861)
Fire (*Hi*)

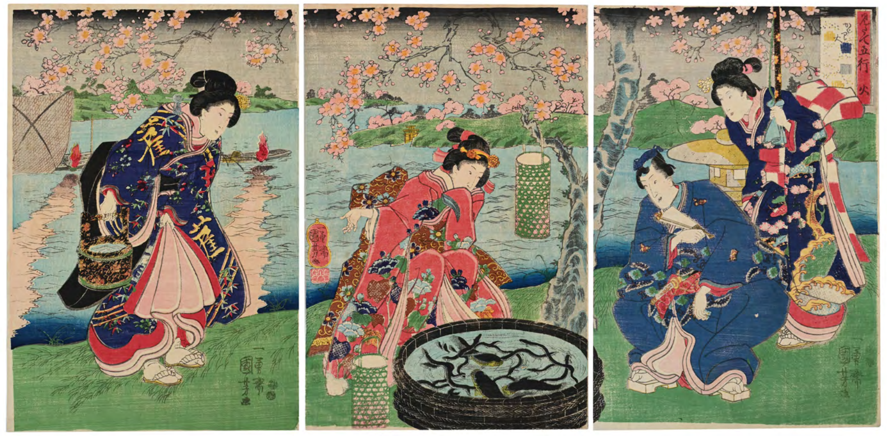
woodblock print, triptych, from the series Comparisons for the Five Elements (*Mitate gogyo*), each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), the centre sheet with artist's paulownia seal, censors' seals *Kinugasa* (Kinugasa Fusajiro) and *Murata* (Murata Sahei), published by Sanoya Kihei (Kikakudo), *circa* 1851-52

Vertical *oban* triptych: each sheet approx. 38x25cm.

A reference to Chapter 27: Cressets (*Kagaribi*) from the Tale of Genji (*Genji monogatari*). Mitsuuji and his ladies view fish and eel in a large pail by lantern light; scenes of cormorant fishing in the waters in the distance.

Another impression is in the collection of the British Museum, museum number 2008,3037.18914.

£1,000-1,500



54

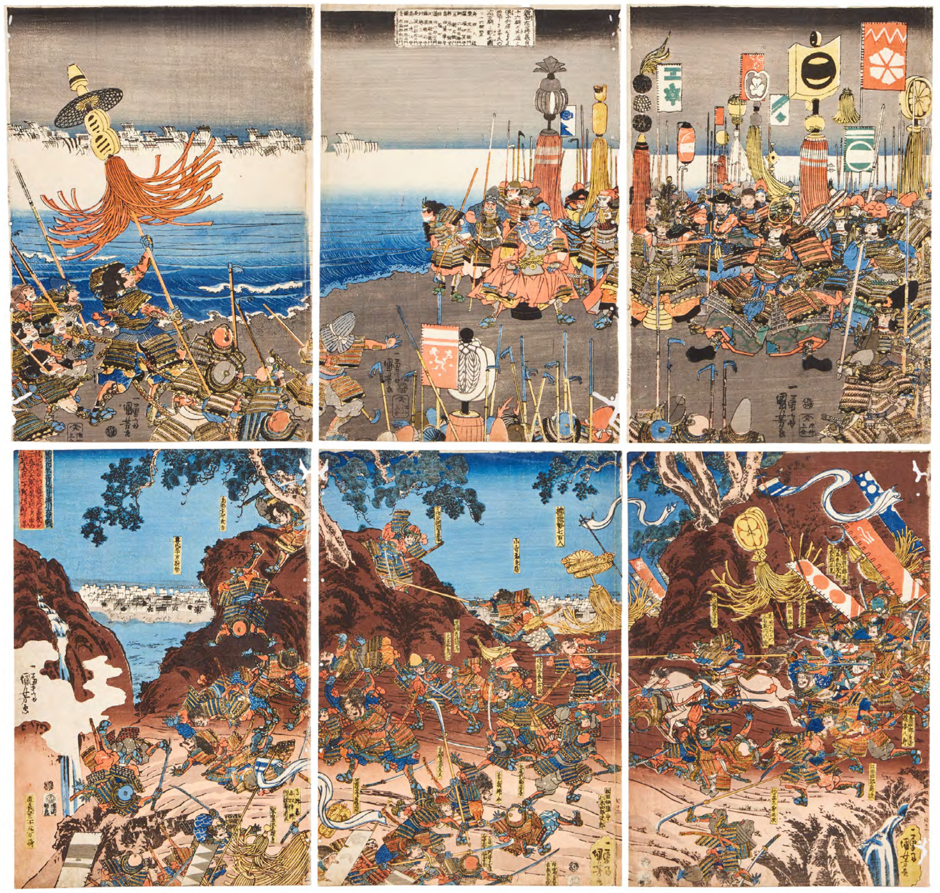
55
The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Two woodblock print triptychs
Edo period, 19th century

each a woodblock print, triptych, signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censor's seal *kiwame* (approved), and comprising:

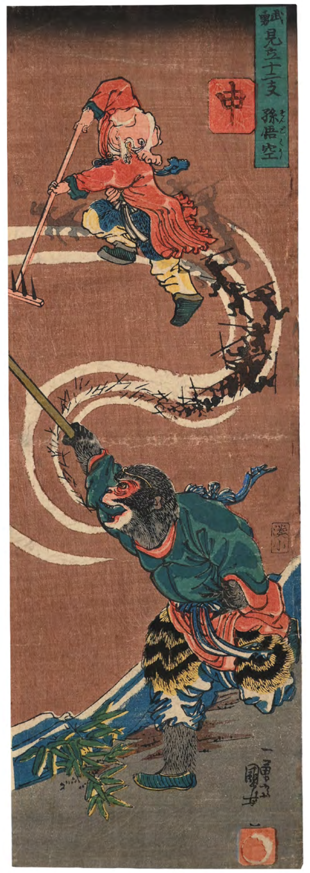
Nitta Sachujo Yoshisada, with His Sixteen Heroic Retainers, Set Out from Hyogo and Attack Takauji's Force of Sixty Thousand (*Nitta Sachujo Yoshisada juroku ki no eiyu to tomo ni Hyogo omote ni shutsujin shite Takauji no rokujjuman ki to tatakau zu*), published by Joshuya Kinzo, *circa* 1839-41
The Great Battle of the Minato River on the 25th Day of the Fifth Month, 1336 (*Engen gannen gogatsu nijugonichi Minatogawa ogassen*), published by Tsuruya Kiemon (Senkakudo), *circa* 1834

Each vertical *oban* triptych: each sheet approx. 38x25cm.

£2,000-3,000



55



56 (part lot)

56

The Property of an American Collector

Utagawa Kuniyoshi (1797-1861)

Three woodblock prints from the series Heroes Representing the Twelve Animals of the Zodiac (*Buyu mitate junishi*)

Edo period, 19th century

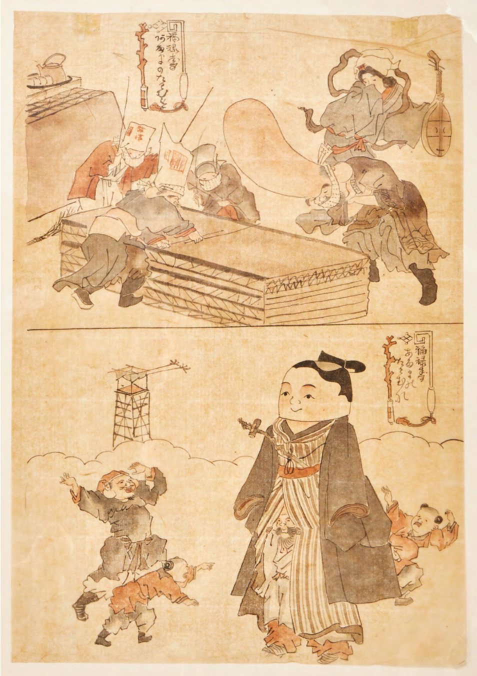
woodblock print, from the series Heroes Representing the Twelve Animals of the Zodiac (*Buyu mitate junishi*), signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), and with artist's *toshidama* seal published by Minatoya Kohei, *circa* 1840-42, and comprising:

Monkey: Sun Wukong (*Saru, Son Goku*)
Boar: Emperor Yuryaku (*I, Yuryaku Tenno*)
Snake (*Mi*): Nitan Shiro

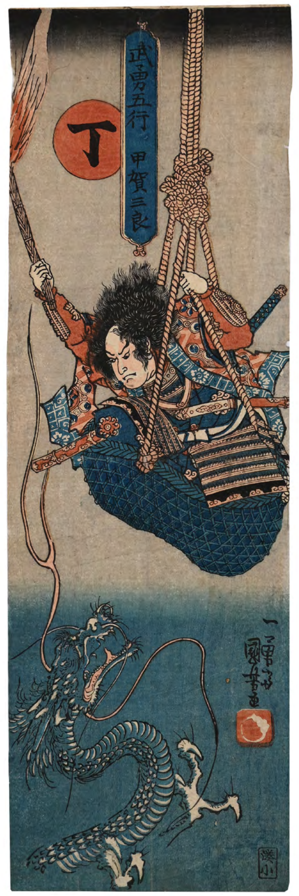
Each vertical *chu-tanzaku*: each approx. 36.8x12.6cm.

The twelve signs in the series title refer to the twelve animal signs of the zodiac. The images of warriors and historical figures illustrated in each of the twelve prints are selected for an allusion to one of these zodiacal signs. The character for the animal and sign is positioned next to the title on the upper right.

£1,500-2,000



58



57

57

The Property of an American Collector

Utagawa Kuniyoshi (1797-1861)

Fire (*Tei*), Koga Saburo

Edo period, 19th century

woodblock print, from the series Heroic Warriors for the Five Elements (*Buyu gogyo*), signed *Ichiyusai Kuniyoshi ga*, (Pictured by Kuniyoshi), published by Minatoya Kohei, *circa* 1840

Vertical *chutanzaku*: approx. 36x12cm, (pictured by Kuniyoshi)

Vertical *chu-tanzaku*: 36.6x11.6cm.

The Heian period (794-1185) warrior Koga Saburo of Omi Province is suspended in a basket over a chasm. He wields a flaming brand; from the depths a three-clawed dragon emerges.

The five elements (*gogyo*) that are referred to in the series title are water (mizu); wood (*ki*); fire (*hi*); earth (*tsuchi*) and metal (*kane*). The philosophy of the five elements and a fundamental division of the physical world has its orgins in Chinese philosophy. Kuniyoshi elaborates on the theme by comparing famous historical warriors to one of each of the five elements.

Another impression of the same print is in the collection of the British Museun, museum number 2008,3037.05202

£500-800

58

The Property of an American Collector

Utagawa Kuniyoshi (1797-1861)

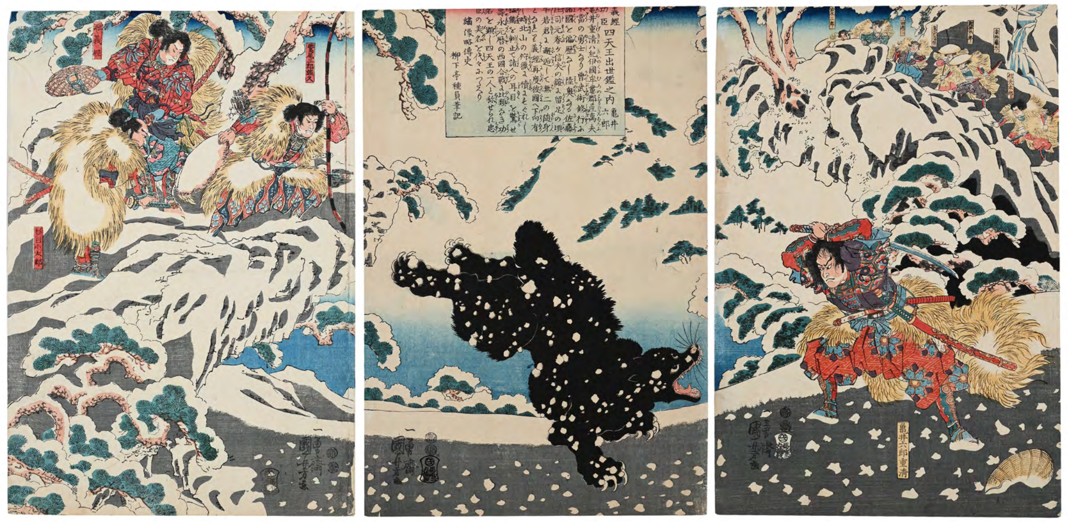
A preliminary sketch (*shita-e*)

Edo period, 19th century

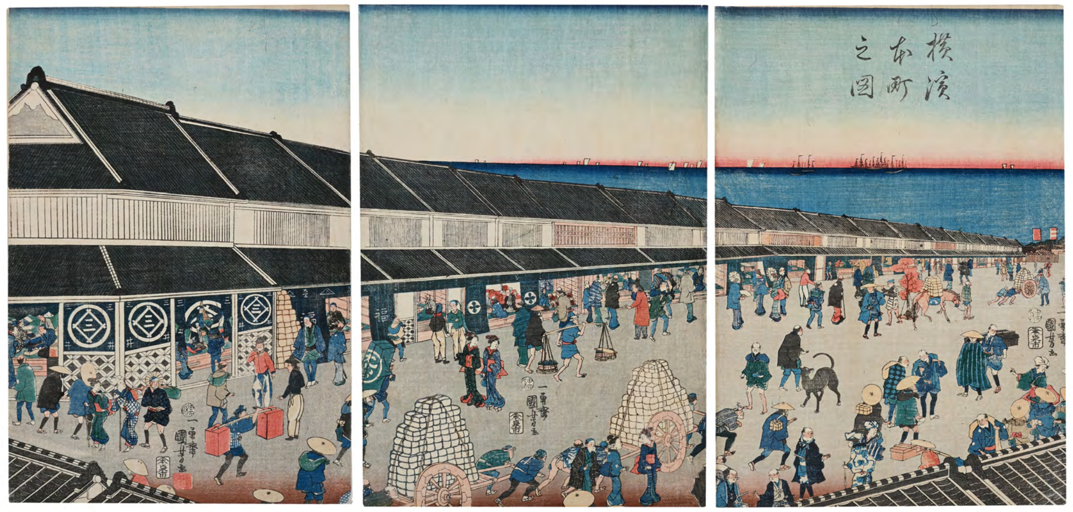
ink and colour on paper, preliminary sketch (*shita-e*), from the series Fun with Fukurokuju's Big Head (*Fukurokuju atama no tawamure*), *circa* 1840

Vertical *oban*: 35.5x27.5cm.

£300-500



59



60

59

The Property of Collectors

Utagawa Kuniyoshi (1797-1861)

Kamei Rokuro Shigekiyo Fighting a Black Bear in the Snow, Watched by Yoshitsune and His Retainers (*Yoshitsune koshin: Shitenno shusse kagami no uchi Kamei Rokuro*)

Edo period, 19th century

woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), censors' seals *Kinugasa* (Kinugasa Fusajiro) and *Yoshimura* (Yoshimura Gentario), published by Nishimuraya Yohachi (Eijudo) in 1849

Vertical *oban* triptych: each sheet approx. 38x25cm.

Kamei Rokuro Shigekiyo shows off his fighting prowess to Minamoto no Yoshitsune (1159-1189) and his retinue by facing a black bear in the snow.

£2,000-3,000

60

The Property of Collectors

Utagawa Kuniyoshi (1797-1861)

Picture of Honcho in Yokohama (*Yokohama Honcho no zu*)

Edo period, 19th century

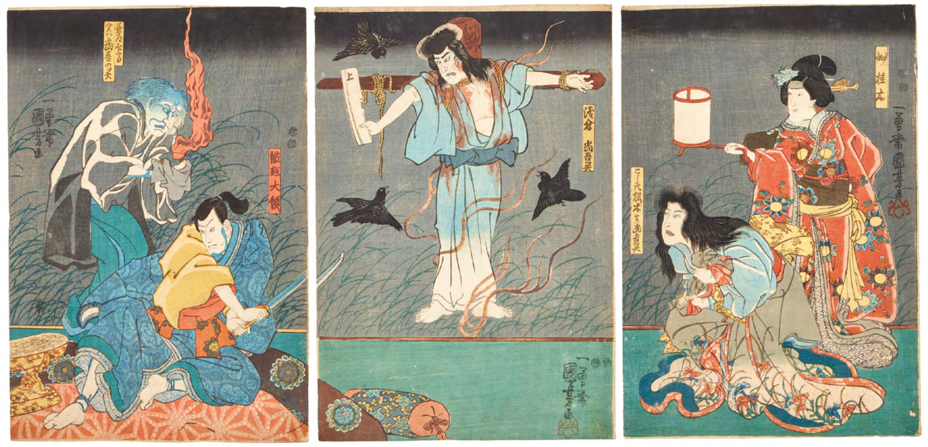
woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), the left sheet with artist's paulownia seal, censor's seal *aratame* (certified), published by Izumiya Ichibei (Kansendo), 6th month 1860

Vertical *oban* triptych: each sheet approx. 38x25cm.

A sweeping view of the main street at Yokohama. Three ports were opened to foreign trade in 1859: Yokohama, Nagasaki and Hakodate. Across the three sheets of the triptych, workers carry cargo, shoppers search for the latest novelties and foreigners can be seen mingling with locals.

Another impression of the same triptych is in the collection of the British Museum, museum number 2008,3037.20306.

£1,000-1,500



61

61

The Property of an American Collector
Utagawa Kuniyoshi (1797- 1861)
The ghost of Asakura Togo haunting those who ordered his crucifixion
Edo period, 19th century

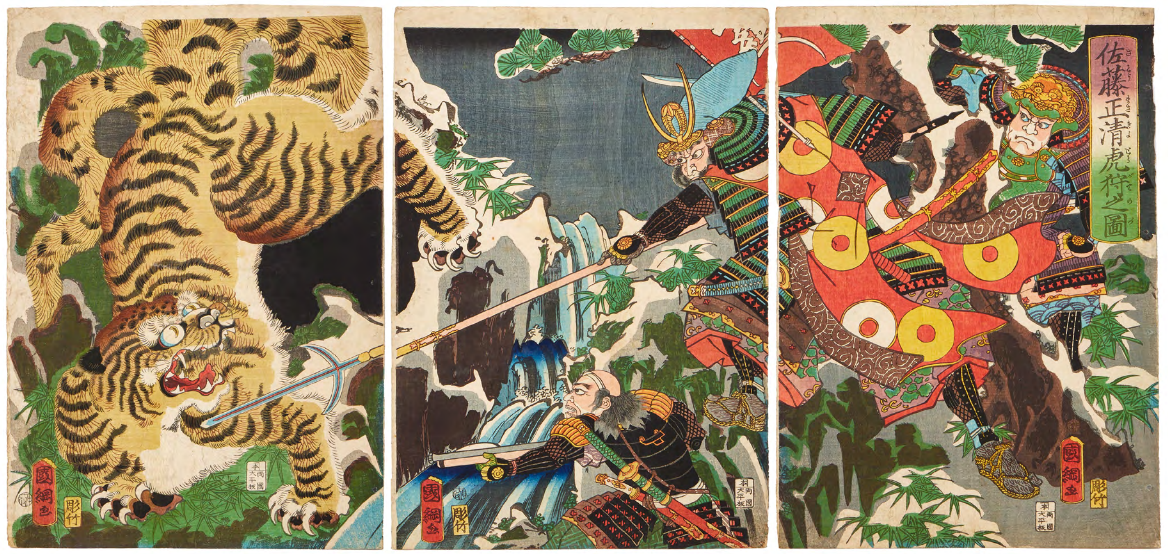
woodblock print, triptych, each sheet signed *Ichiyusai Kuniyoshi ga* (Pictured by Ichiyusai Kuniyoshi), centre and right sheets with artist's paulownia seal, censors' seals *Fukushima* (Fukushima Saburoemon) and *Muramatsu* (Muramatsu Genroku), published by Yama-Kaku, 8th month 1851

Vertical *oban* triptych: each approx. 37x25.1cm.

Actors Iwai Kumesaburo III, Ichikawa Kodanji IV, Ichikawa Kodanji IV, Bando Hikosaburo IV and Ichikawa Kodanji IV performing in the play The Story of Sakura from Higashima (*Higashima Sakura soshi*), staged at the Nakamura Theatre in Edo, 8th month 1851. Ichikawa Kodanji IV, in the role of the ghost of Asakura Togo, haunts the culprits who ordered his crucifixion.

A similar impression of the same triptych in the collection of the British Museum, museum number 2008,3037.19505.

£2,000-3,000



62

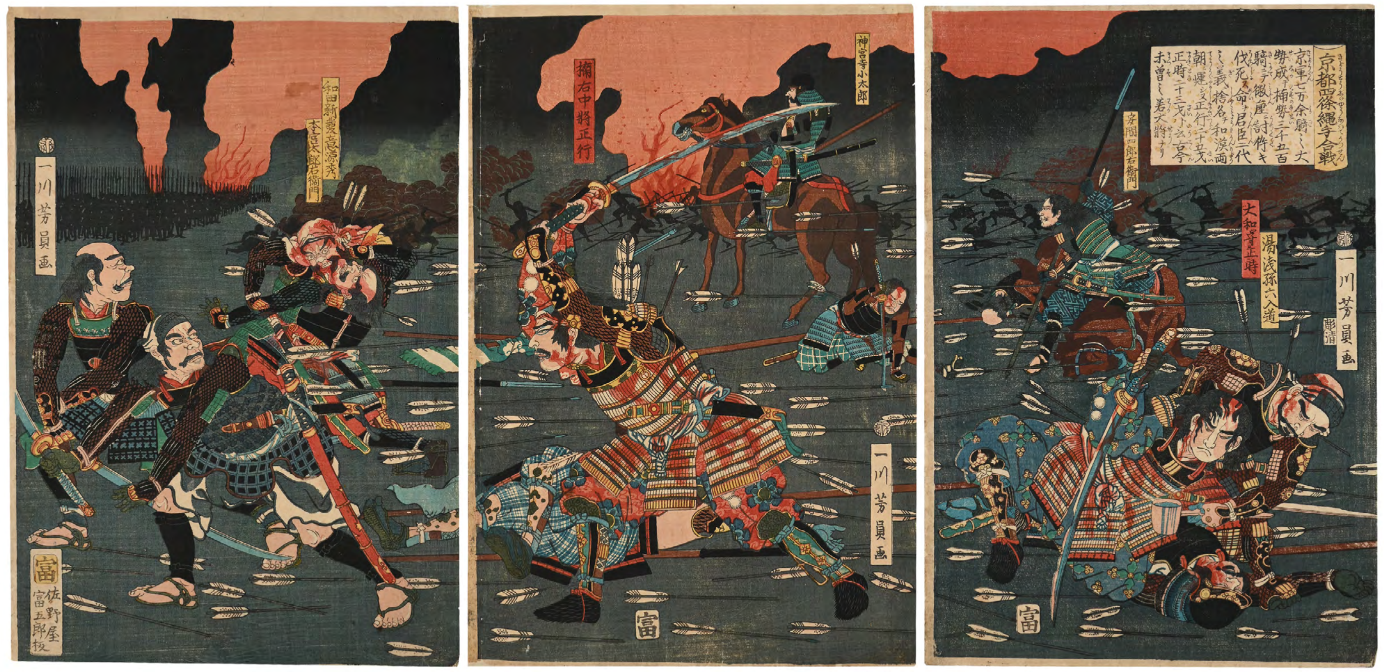
62 ‡

The Property of an American Collector
Utagawa Kuniteru II (Kunitsuna II, 1830- 1874)
Sato Masakiyo on a Tiger Hunt (*Sato Masakiyo toragari no zu*)
Edo period, 19th century

woodblock print, triptych, each sheet signed *Kunitsuna ga* (Pictured by Kunitsuna) within *toshidama* cartouche, censor's seal *aratame* (certified), published by Daikokuya Heikichi (*Shojudo*), 7th month 1860

Vertical *oban* triptych: each sheet approx. 38x25.5cm.

£3,000-5,000



63

63

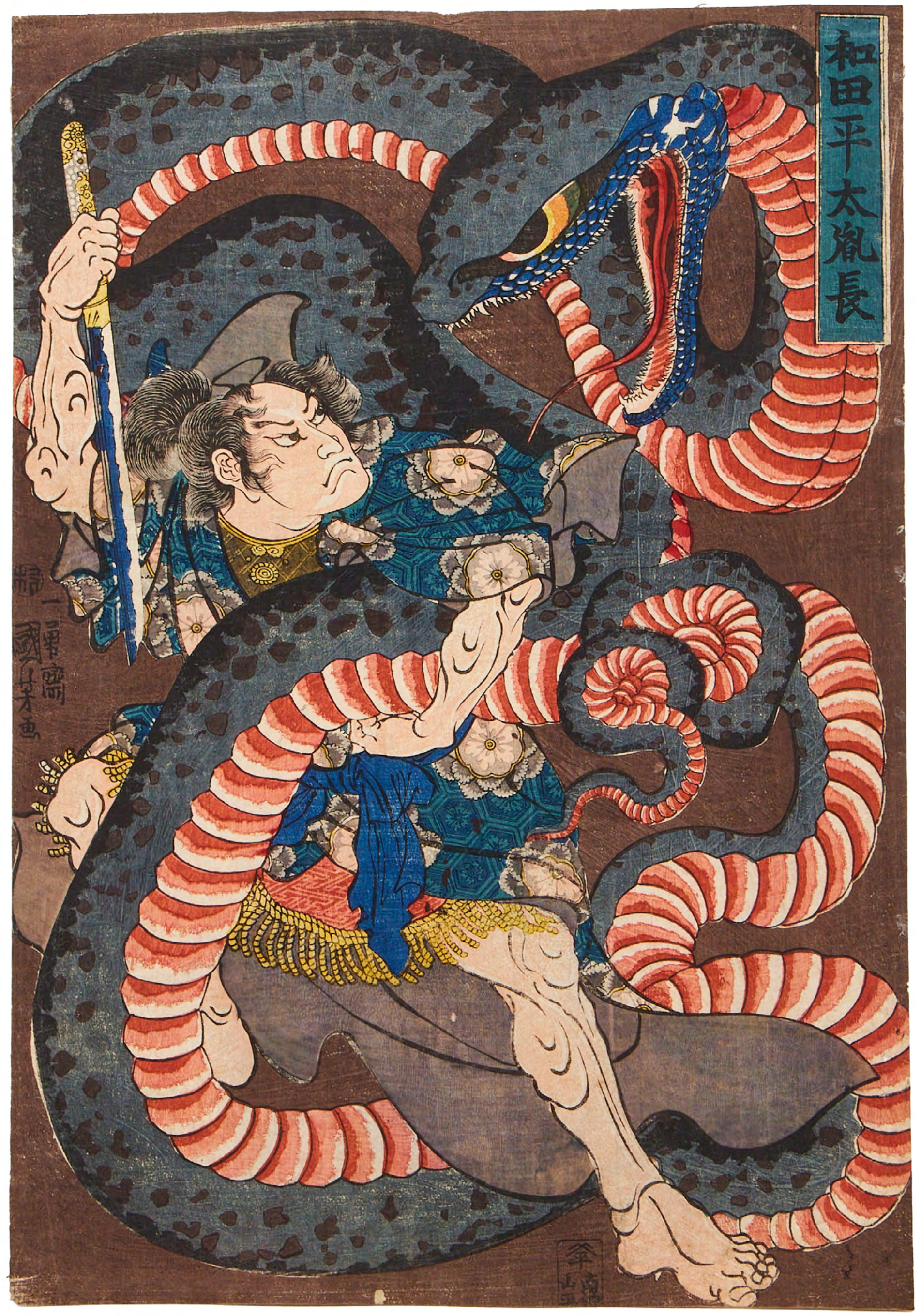
The Property of an American Collector
Utagawa Yoshikazu (active *circa* 1850-70)
The Battle of Shijo Nawate in Kyoto (*Kyoto Shijo Nawate kassen*)
Edo period, 19th century

woodblock print, triptych, each sheet signed *Issen Yoshikazu ga* (Pictured by Issen Yoshikazu), censor's seal *aratame* (certified), published by Sanoya Tomigoro, 6th month 1862

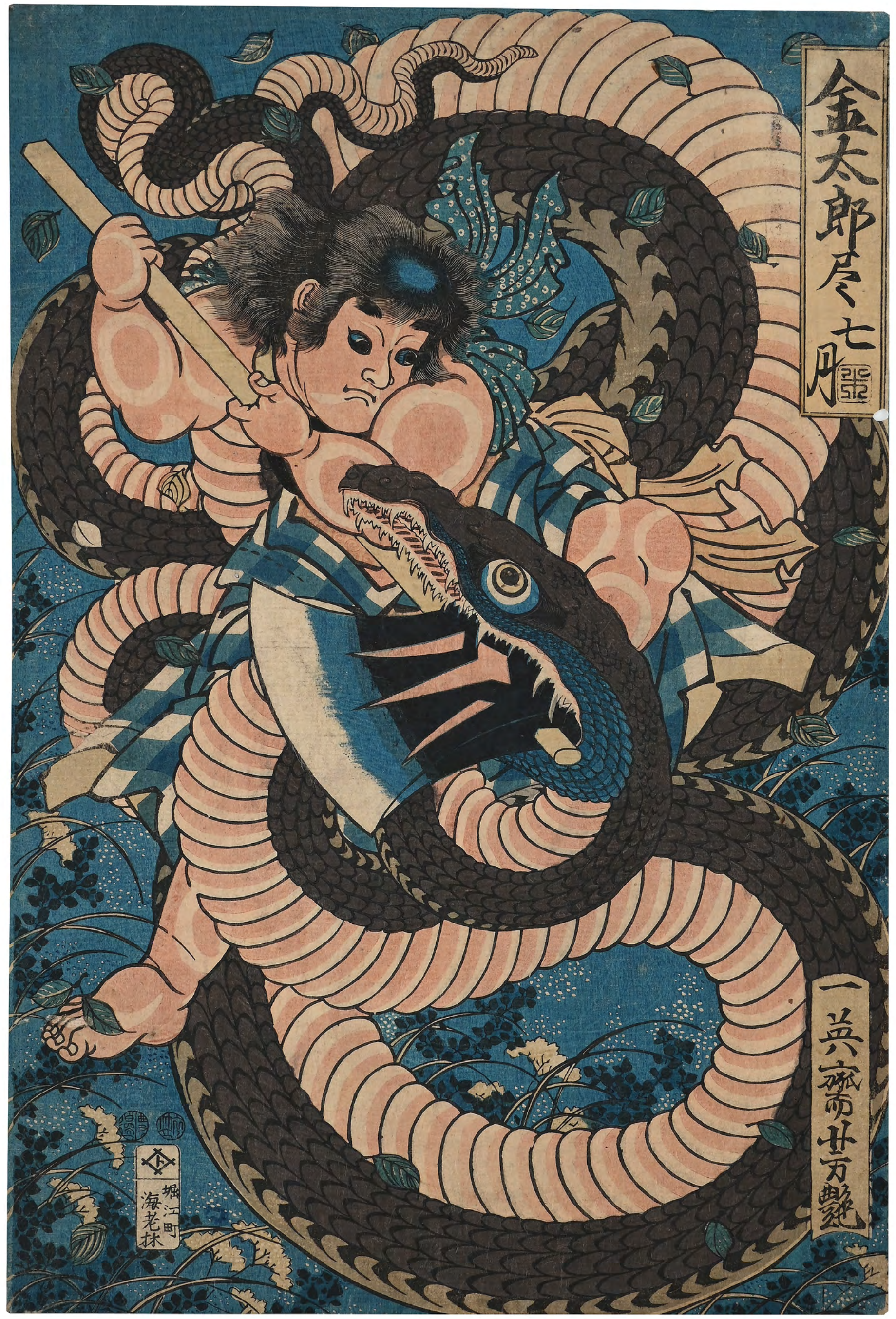
Vertical *oban* triptych: each sheet approx. 37.4x25.5cm.

A similar impression of the same triptych is in the collection of the Victoria and Albert Museum (The V&A), accession number E.13696-1886.

£1,500-2,000


和田平太胤長
一勇斎國芳画

64


金太郎尽 七月
一英斎芳艶

65

64 ‡
The Property of an American Collector
Utagawa Kuniyoshi (1797-1861)
Wada Heita Tanenaga
Edo period, 19th century

woodblock print, from an untitled series depicting warriors, signed *Ichiyusai Kuniyoshi ga*, (Pictured by Ichiyusai Kuniyoshi) censor's seal *Mera* (Mera Ta'ichiro), published by Yamashiroya Heisuke (Shoeido), *circa* 1845

Vertical *oban*: approx. 38x25cm.

In the thirteenth century historical chronicle, The Mirror of the East *(Azuma kagami)*, Minamoto no Yoriie (1182-1204) is said to have dispatched Wada Heita Tanenaga to kill a giant serpent, known as *uwabami*, which terrorised the vicinity of Ito in the Izu peninsula.

Here, the *uwabami* coils the expanse of the design whilst Tanenaga grabs on to its body, poised to strike with his *aikuchi* [lit. open mouth] blade.

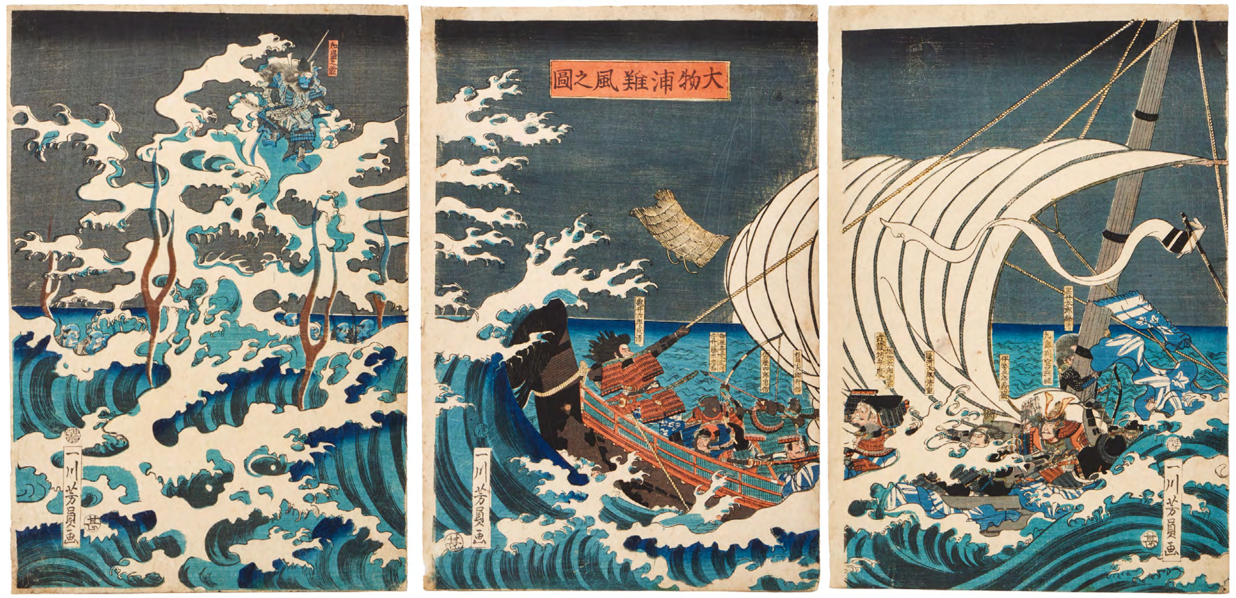
£5,000-7,000

65
The Property of an American Collector
Utagawa Yoshitsuya (1822-1866)
The Seventh Month (*Shichigatsu*): Kintaro and the Giant Snake
Edo period, 19th century

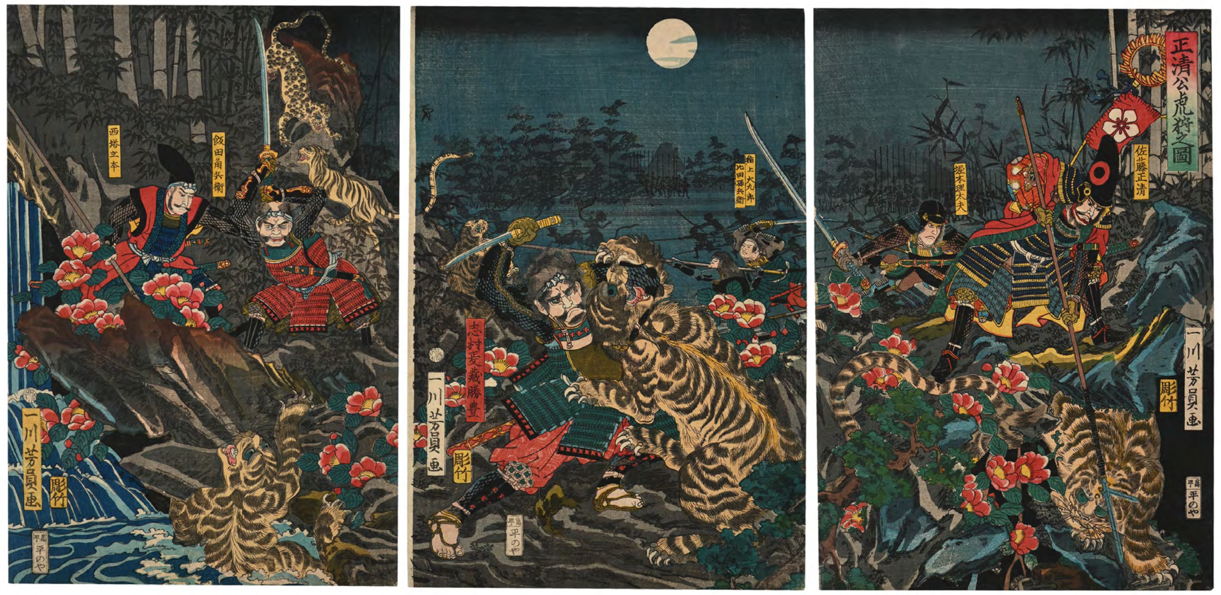
woodblock print, blue ground, from the series A Kintaro Series (*Kintaro zukushi*), signed *Ichieisai Yoshitsuya*, censors' seals *Kinugasa* (Kinugasa Fusajiro) and *Watanabe* (Watanabe Gentaro), published by Ebiya Rinnosuke (Kaijudo), *circa* 1849-50

Vertical *oban*: 37x24.9cm.

£800-1,200



66



67

66 ‡

The Property of an American Collector
Utagawa Yoshikazu (active *circa* 1850-70)
The Terrible Storm in Daimotsu Bay
(*Daimotsu no ura nanpu no zu*)
Edo period, 19th century

woodblock print, triptych, each sheet signed *Issen Yoshikazu ga* (Pictured by Issen Yoshikazu), censor's seal *aratame* (certified), published by Maruya Jinpachi (Enjudo), 6th month 1860

Vertical *oban* triptych: each sheet approx. 38x25cm.

£3,000-5,000

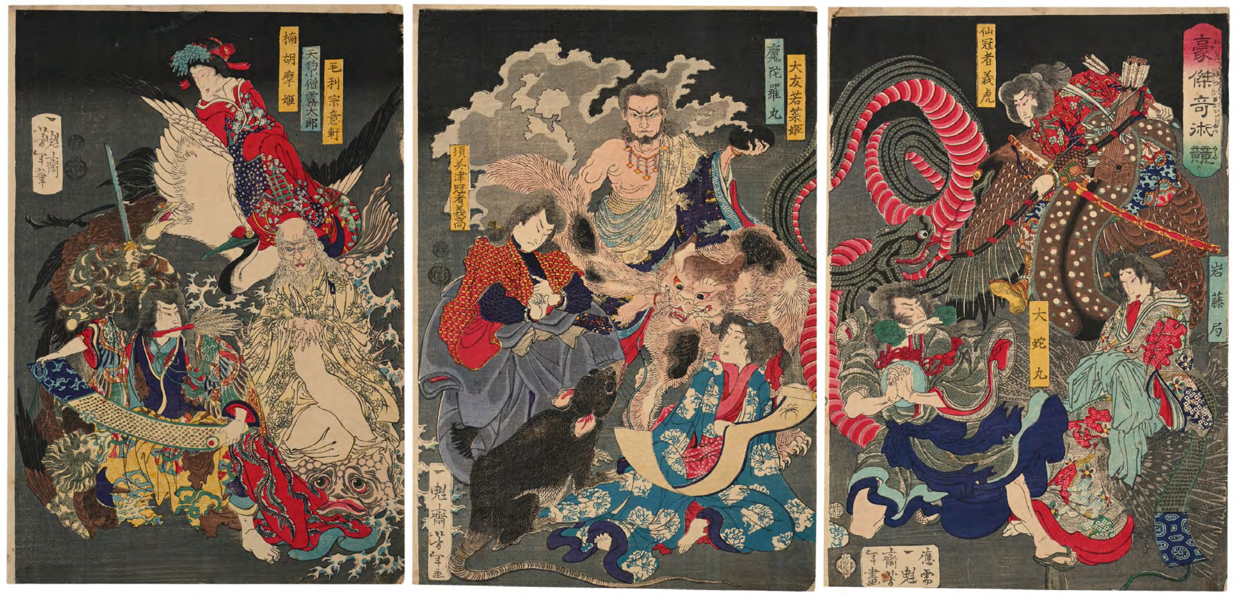
67

The Property of an American Collector
Utagawa Yoshikazu (active *circa* 1850-70)
Lord Masakiyo's Tiger Hunt (*Masakiyo ko toragari no zu*)
Edo period, 19th century

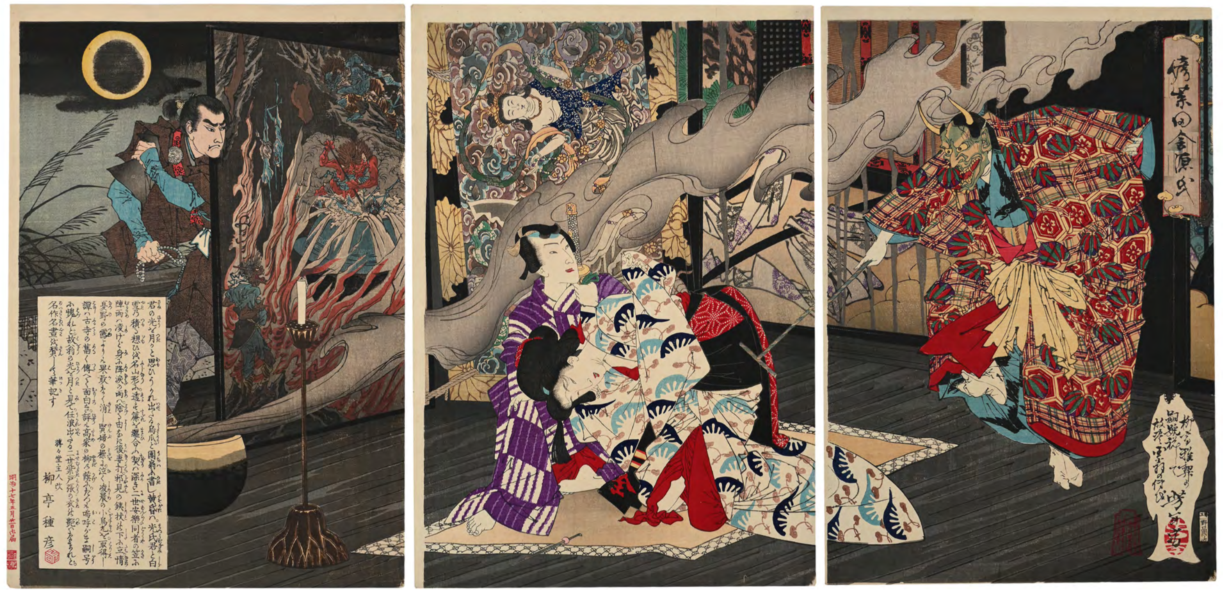
woodblock print, triptych, each sheet signed *Issen Yoshikazu ga* (Pictured by Issen Yoshikazu), censor's seal *aratame* (certified), block cutter's mark Hori Take (Yokokawa Takejiro), published by Hiranoya Shinzo (Aikindo), 6th month 1861

Vertical *oban* triptych: sheets 1 and 2: 36x24.3cm, sheet 3: 37.2x25.5cm.

£2,000-3,000



68



69

68

The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
A Competition Among Powerful Magicians (*Goketsu kijutsu kurabe*)
Meiji period, late 19th century

woodblock print, triptych, the right sheet signed *Oju Ikkaisai Yoshitoshi ga* (Pictured by Ikkaisai Yoshitoshi, by special request), the centre sheet sighed *Ikkaisai Yoshitoshi ga* (Pictured by Ikkaisai Yoshitoshi), the left sheet signed *Ikkaisai Yoshitoshi hitsu* (Brush of Ikkaisai Yoshitoshi), censor's seal *aratame* (certified), published by Masadaya, 12th month 1869

Vertical *oban* triptych: each sheet approx. 36.5x25.2cm.

£1,500-2,000

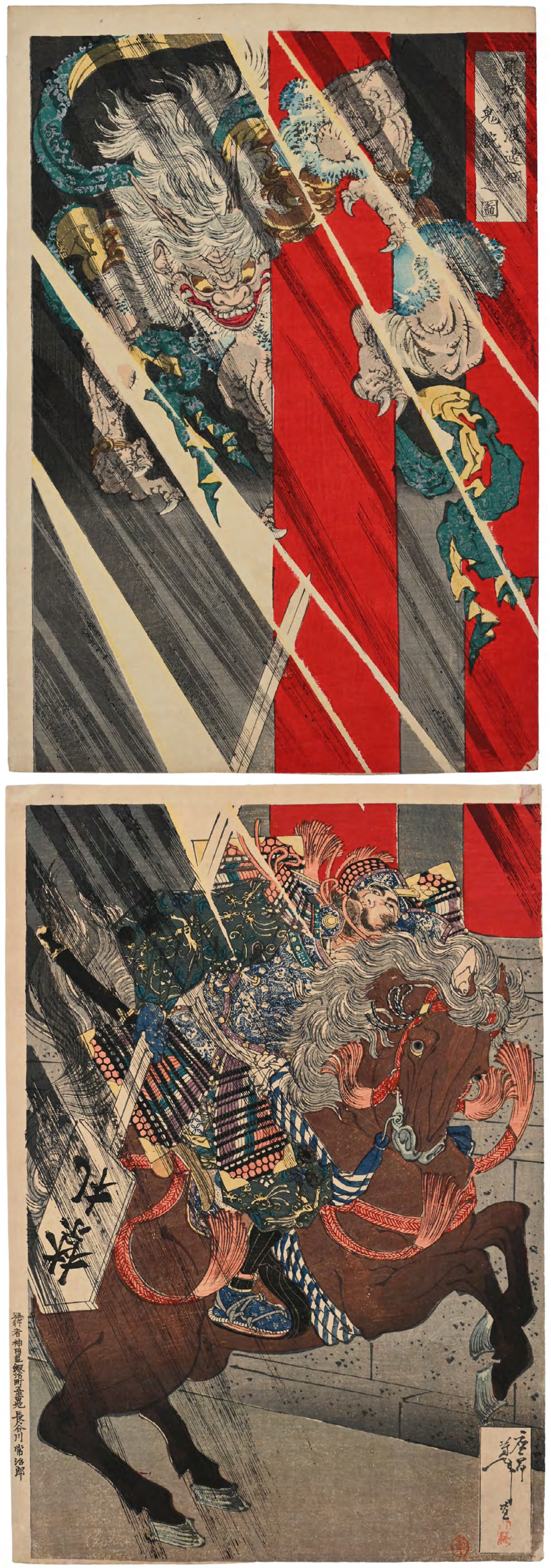
69

The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
A Rustic Genji by a Fraudulent Murasaki (*Nise Murasaki inaka Genji*)
Meiji period, late 19th century

woodblock print, triptych, embellished with blind embossing (*karazuri*), textile printing (*nunomezuri*) and gloss black (*tsuyazumi*), the right sheet signed *Yoshitoshi ga* (Pictured by Yoshitoshi), published by Akiyama Buemon (Kokkeido), block-cutter (*horiko*): Noguchi Enkatsu, 5th month 1883

Vertical *oban* triptych: each sheet approx. 37x25.1cm.

£2,000-3,000



70

70 ‡

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

Watanabe no Tsuna Cutting Off the Demon's Arm at Rashomon)

(*Rashomon Watanabe no Tsuna oniudekiri no zu*)

Meiji period, late 19th century

woodblock print, vertical diptych, the lower sheet signed *Oju Yoshitoshi ga* (Pictured by Yoshitoshi, by special request), published by Matsui Eikichi in 1885

Vertical *oban* diptych: each sheet approx. 38x26cm.

From behind the pillars of the Roshomon Gate, the demon of Ibaraki emerges in frightening fury. Below, Watanabe no Tsuna gazes up on horseback as he carries his notice board inscribed *kinsatsu* (forbidden). The strong diagonals of the rain and flashes of light create a dynamism to this incredibly cinematic design.

The print was first issued by the publisher Matsuki Heikichi. A later printing was issued by Hasegawa Tsubejiro in September 1887.

£3,000-5,000

71 ‡

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

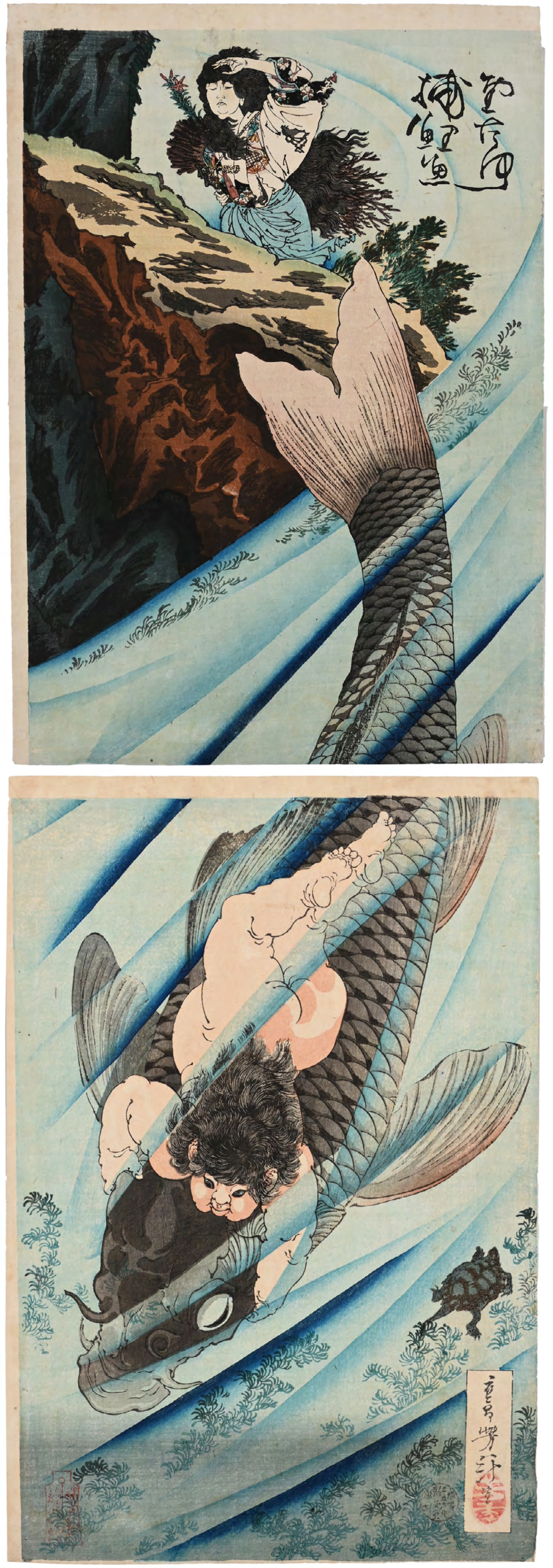
Kintaro Snaring a Giant Carp (*Kintaro rigyo o torau*)

Meiji period, late 19th century

woodblock print, vertical diptych, the lower sheet signed *Oju Yoshitoshi ga* (Pictured by Yoshitoshi, by special request), published by Matsui Eikichi in 1885

Vertical *oban* diptych: each sheet approx. 37x25.5cm.

£3,000-5,000



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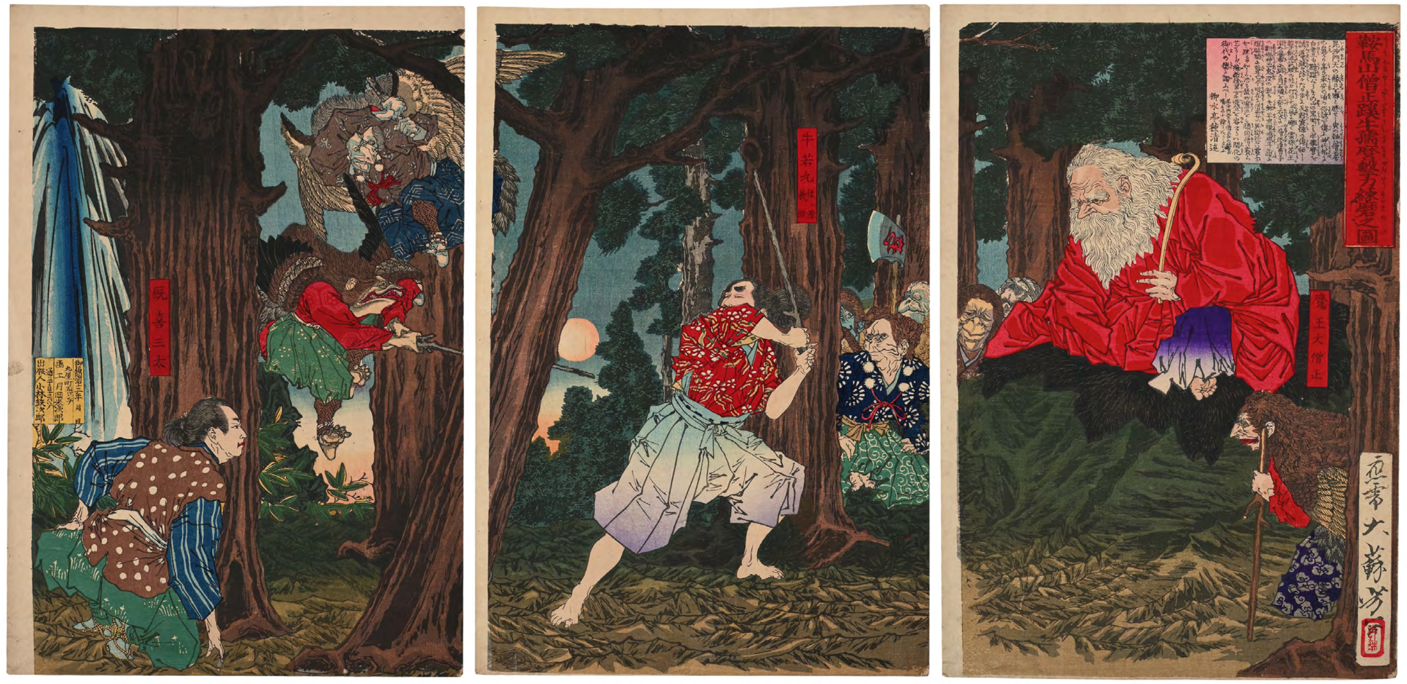


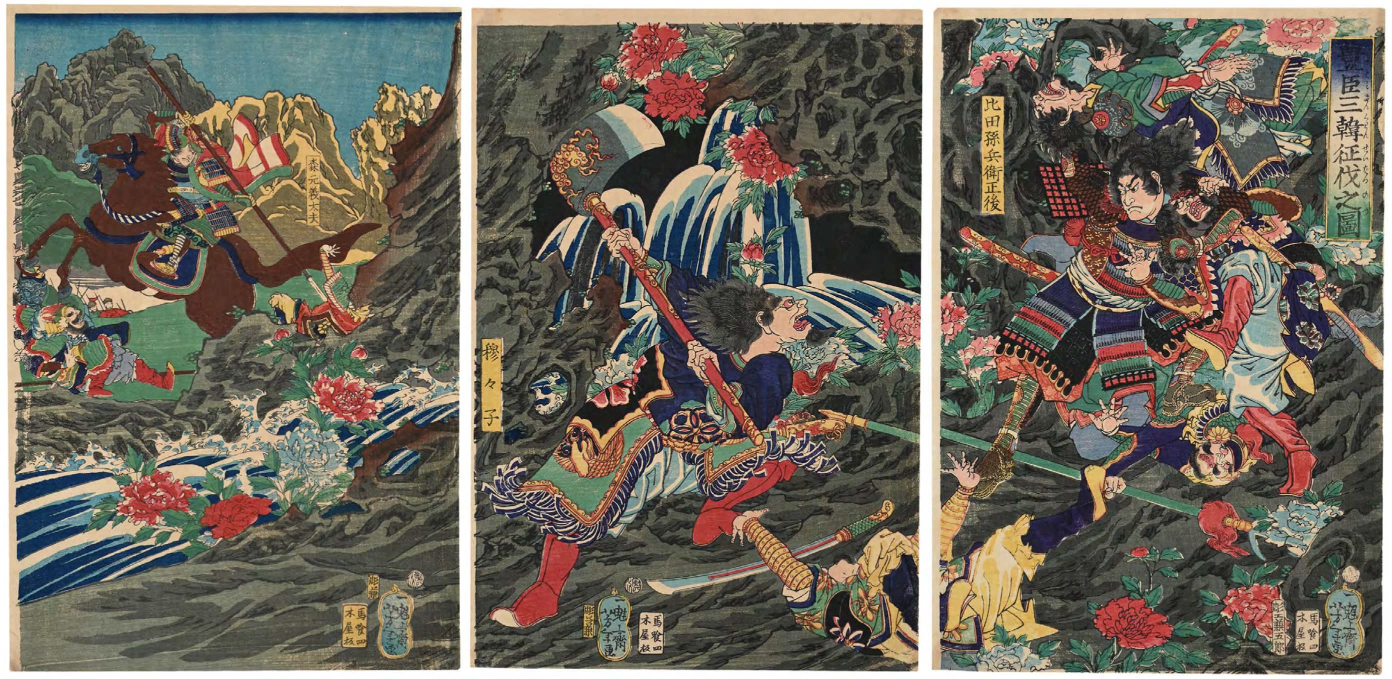
72

72
The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
Ushiwakamaru Learning Martial Arts from the Tengu King in Mount Kurama
(*Kuramayama Sojodani Ushiwakamaru gekito renma no zu*)
Meiji period, late 19th century

woodblock print, triptych, the right sheet signed *Oju Taiso Yoshitoshi* (*Taiso Yoshitoshi*, by special request), sealed *Taiso*, published by Kobayashi Tetsujiro, 1880

Vertical *oban* triptych: each sheet approx. 37x25cm.

£2,000-3,000



73

73
The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
Toyotomi Invades Korea (*Toyotomi Sankan seibatsu no zu*)
Edo period, 19th century

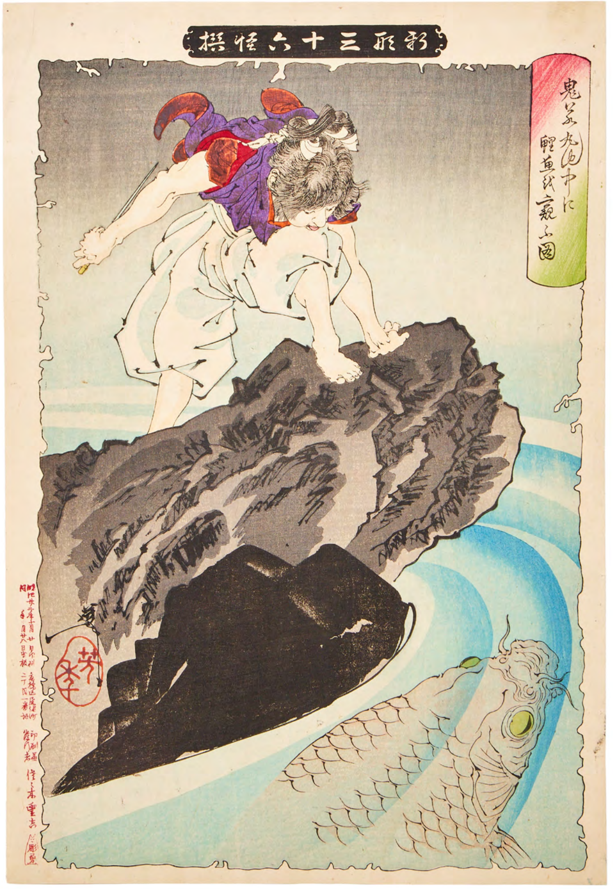
woodblock print, triptych, each sheet signed *Ikkaisai Yoshitoshi* within gourd-shaped cartouche, censor's seal *aratame* (certified) the right sheet with carver's mark *Horiko Kanegoro,* published by Kiya Sojiro, 4th month 1866

Vertical *oban* triptych: each sheet approx. 36.9x25cm.

Toyotomi Hideyoshi (1537-1598) dispatched his generals Kato Kiyomasa (1562-1611) and Konishi Yukinaga (1558-1600) to invade Korea in 1592. Here, Hida Magobei, one of Kiyomasa's retainers faces off with Bokubokushi, a Korean warrior. Large blooming red and blue peonies are in bloom across the three panels, signifying to the viewer that we are on the continent and not the archipelago of Japan, but the continent of Korea and China.

For further reading, see James King and Yuriko Iwakiri, *Japanese Warrior Prints,* 1646-1905 (Leiden, 2007), pp 342-43, no. 192.

£1,500-2,000



74

74

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

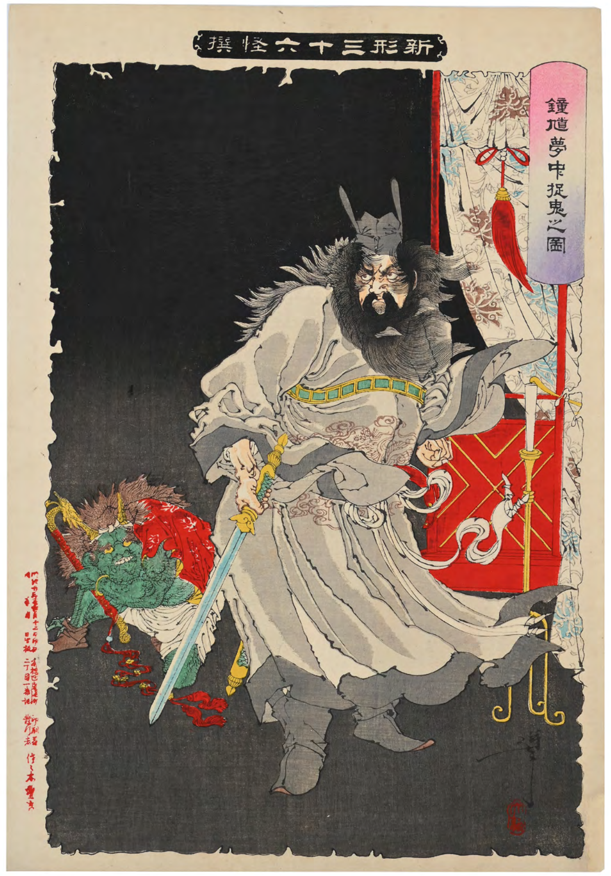
Oniwaka Observing the Great Carp in the Pond (*Oniwakamaru chichu ni rigyo o ukagau zu*)

Meiji period, late 19th century

woodblock print, from the series New Forms of Thirty-six Ghosts (*Shinkei sanjurokkaisen*), signed and sealed *Yoshitoshi*, published by Sasaki Toyokichi, 10th month 1889

Vertical *oban*: 36.8x25cm.

£1,500-2,000



75

75

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

Capturing a Demon in a Dream *Shoki muchu ni sokki no zu*

Meiji period, late 19th century

woodblock print, from the series New Forms of Thirty-six Ghosts (*Shinkei sanjurokkaisen*), signed and sealed *Yoshitoshi*, published by Sasaki Toyokichi, 1890

Vertical *oban*: 37.1x25.4cm.

£1,000-1,500

76

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

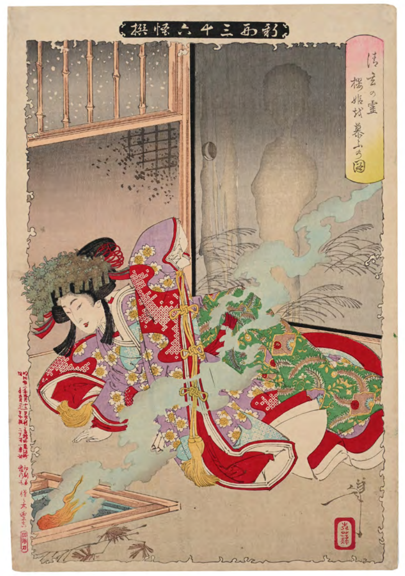
The Ghost of Seigen Haunting Sakurahime (*Seigen no rei Sakura-hime o shitau no zu*)

Meiji period, late 19th century

woodblock print, from the series New Forms of Thirty-six Ghosts (*Shinkei sanjurokkaisen*), signed *Yoshitoshi*, sealed *Taiso*, published by Sasaki Toyokichi, 3rd month 1889

Vertical *oban*: 36.5x25.2cm.

£1,000-1,500



76

77

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

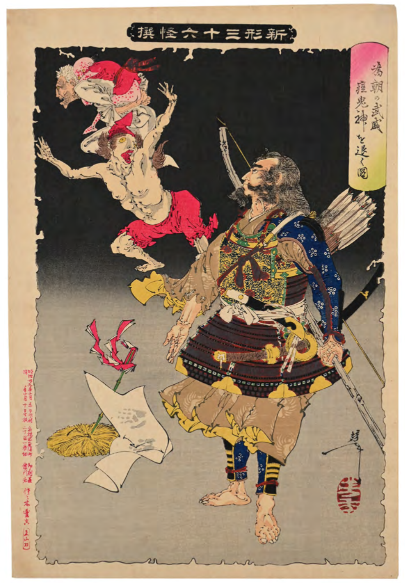
Minamoto no Tametomo's Valor Repels the Smallpox Demon (*Tametomo no bui Tokijin o shirizoku zu*)

Meiji period, late 19th century

woodblock print, from the series New Forms of Thirty-six Ghosts (*Shinkei sanjurokkaisen*), signed and sealed *Yoshitoshi*, published by Sasaki Toyokichi, 10th month 1890

Vertical *oban* : 37.5x25.5cm.

£1,000-1,500



77

78

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

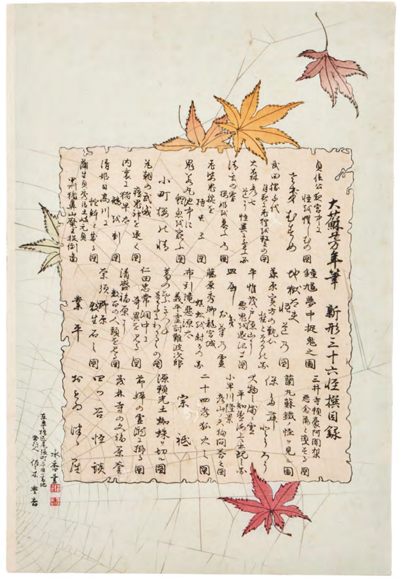
The contents page for the series New Forms of Thirty-six Ghosts (*Shinkei sanjurokkaisen*)

Meiji period, late 19th century

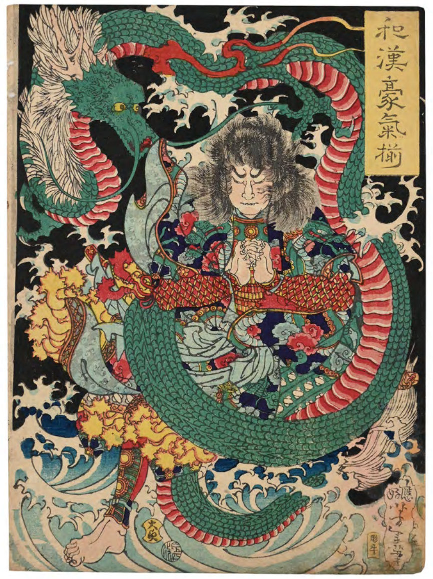
woodblock print, from the series New Forms of Thirty-six Ghosts (*Shinkei sanjurokkaisen*), signed *Suiko*, published by Sasaki Toyokichi, 1889

Vertical *oban*: 36.5x24.2cm.

£800-1,000



78



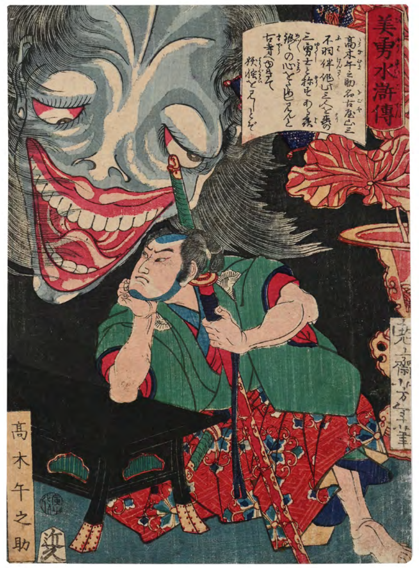
79

79
The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
Hakamadare Yasusuke
Edo period, 19th century

woodblock print, from the series Valour in China and Japan (*Wakan goki zoroi*), signed *Oko Yoshitoshi hitsu* (Brush of Yoshitoshi, by special request), censor's seal *aratame* (certified), carver's mark *Hori Ushi*, published by Osada, 4th month 1868

Vertical *chuban*: 25x18.4cm

£1,000-1,500



80

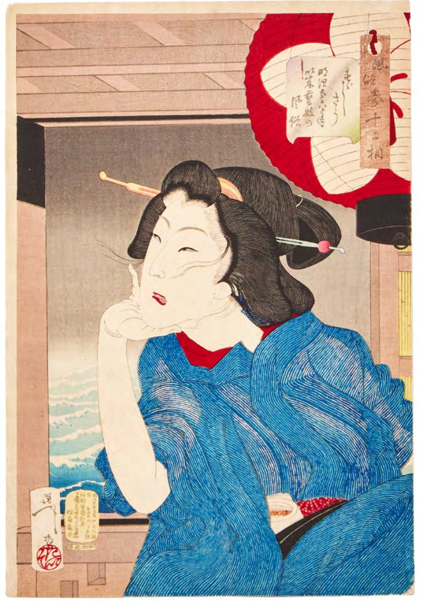
80
The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
Takagi Umanosuke
Edo period, 19th century

woodblock print, from the series Sagas of Beauty and Bravery *(Biyu Suikoden)*, signed *Kaisai Yoshitoshi hitsu* (Brush of Kaisai Yoshitoshi), censor's seal *aratame* (certified), published by Omiya Kyujiro (Kiyudo), 10th month 1866

Vertical *chuban*: 23.5x17cm.

A similar impression is in the collection of the Museum of Fine Arts, Boston, accession number 11.35901.

£1,500-2,000



81

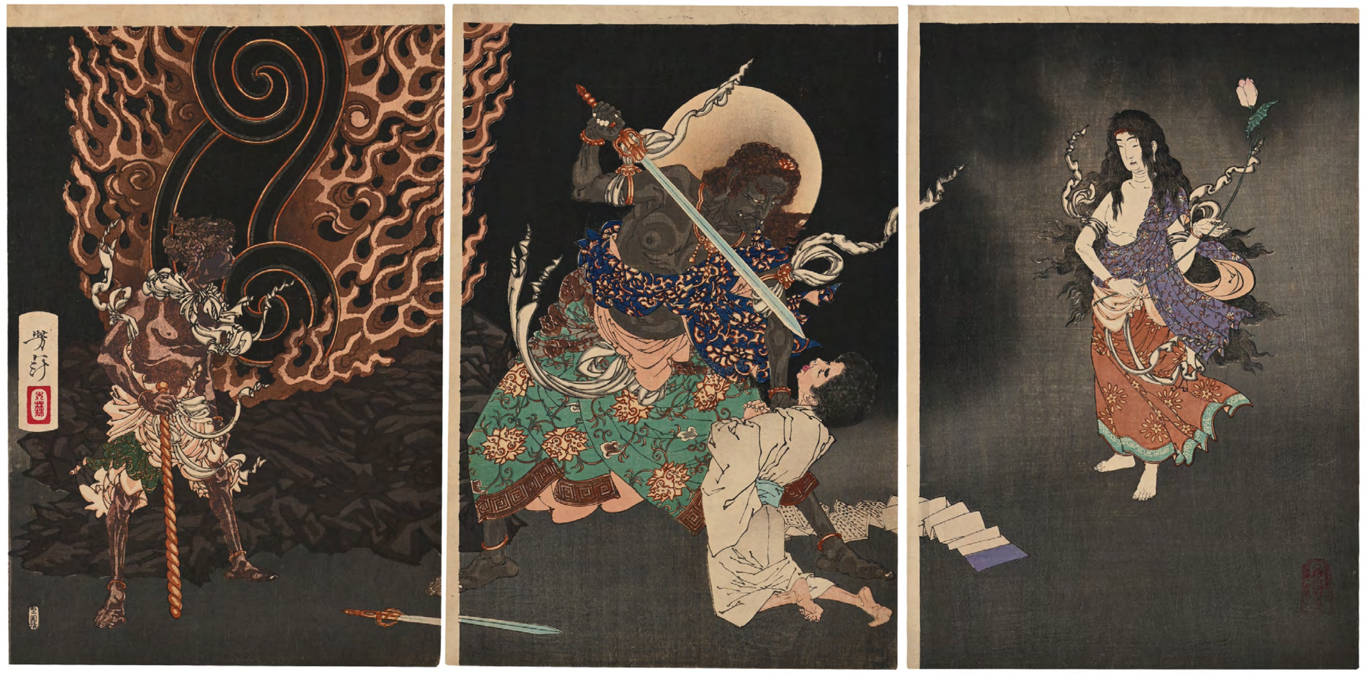
81
The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
Looking Cool: The Appearance of a Geisha of the 5th or 6th Year of the Meiji Era [1872 or 1873] (*Suzushiso, Meiji goroku nen irai geigi no fuzoku*)
Meiji period, late 19th century

woodblock print, from the series Thirty-two Aspects of Customs and Manners (*Fuzoku sanjuniso*), signed *Yoshitoshi ga* (Pictured by Yoshitoshi), sealed *Taiso*, published by Tsunashima Kanekichi, 5th month 1888

Vertical *oban*: 37.3x25cm.

A similar impression of the same print is in the collection of the Fitzwilliam Museum, Cambridge, accession number P.3-2004.

£1,500-2,000



82

82
The Property of an American Collector
Tsukioka Yoshitoshi (1839-1892)
Fudo Myoo Threatening a Novice
Meiji period, late 19th century

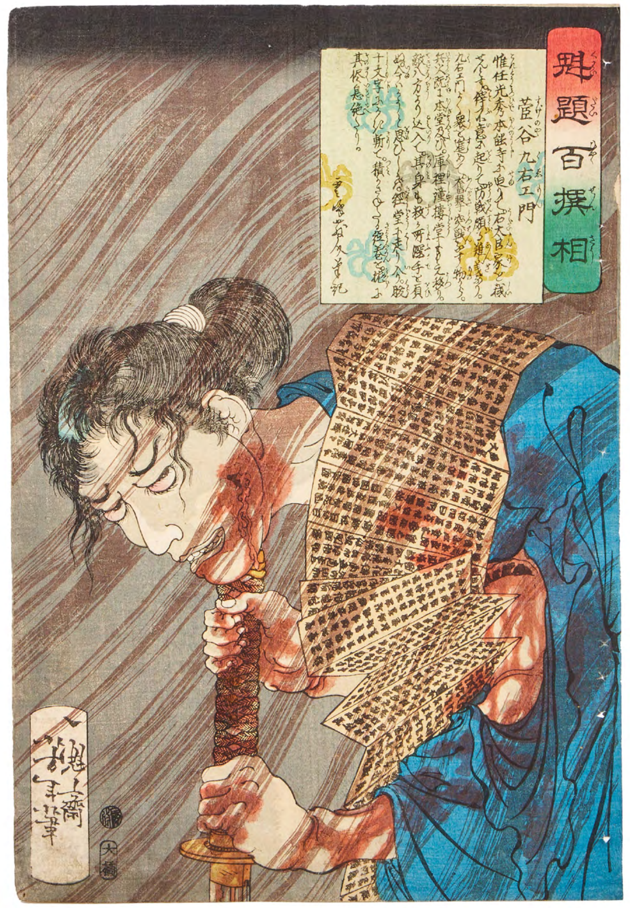
woodblock print, triptych, signed *Yoshitoshi*, sealed *Taiso*, the left sheet with carver's mark *Horiko Enkatsu* published by Akiyama Buemon (*Kokkeido*) in 1885

Vertical *oban* triptych: each sheet approx. 38x25cm.

As a young novice, the Abbot Yuten (1637-1718) prayed to Fudo Myoo for wisdom and was later visited by the deity in a dream. Here, the statue of Fudo Myoo leaps from its flaming pedestal and threatens the helpless novice to swallow his sword. Clasping his hands in prayer, Yuten seemingly accepts this trail of suffering. Fudo Myoo's attendants, Kongara Doji and Seitaka Doji, look on observantly. The black ground with subtle wiped gradation, as well as the spacious composition across the three sheets, lend to the overall dreamlike quality of the scene.

Another impression of the same triptych is in the collection of the Metropolitan Museum of Art (The MET), accession number 2005.350a-c.

£1,800-2,200



83

83

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

Three woodblock prints from the series Selection of One Hundred Warriors (*Kaidai hyaku senso*)

Meiji period, late 19th century

each a woodblock print, from the series Selection of One Hundred Warriors (*Kaidai hyaku senso*), signed *Ikkaisai Yoshitoshi hitsu*, (Brush of Ikkaisai Yoshitoshi), censor's seal *aratame* (certified), published by Ohashi (*Daikyodo*), and comprising:

Aizu Komon Kagekatsu Examining a Head, 8th month 1868

Kingo Chunagon Hideaki, 12th month 1868

Sugenoya Kuemon, 8th month 1868

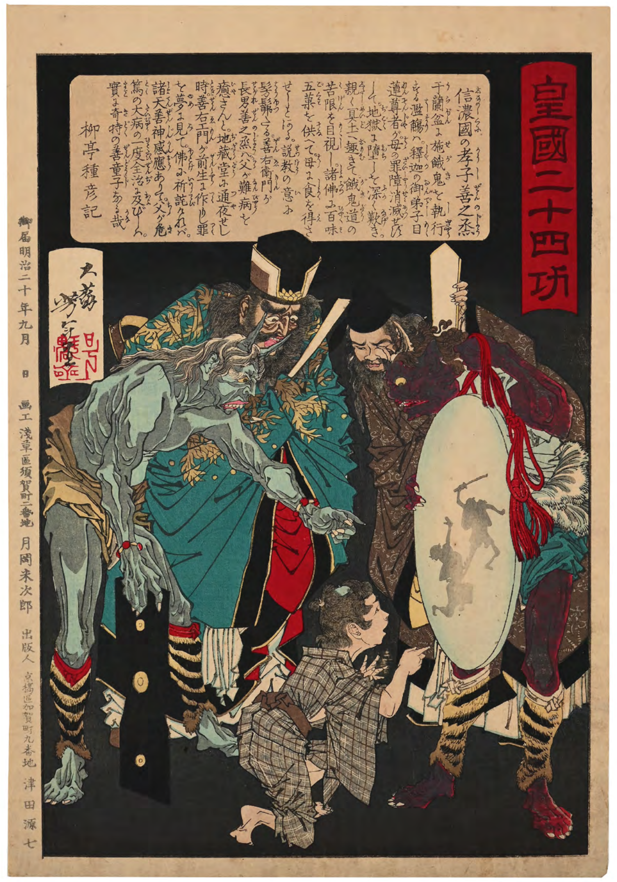
Each vertical *oban*:

35.8x24.1cm. (the first)

36.5x24.2 (the second)

36.5x24.5cm. (the third)

£2,000-3,000



84

84

The Property of an American Collector

Tsukioka Yoshitoshi (1839-1892)

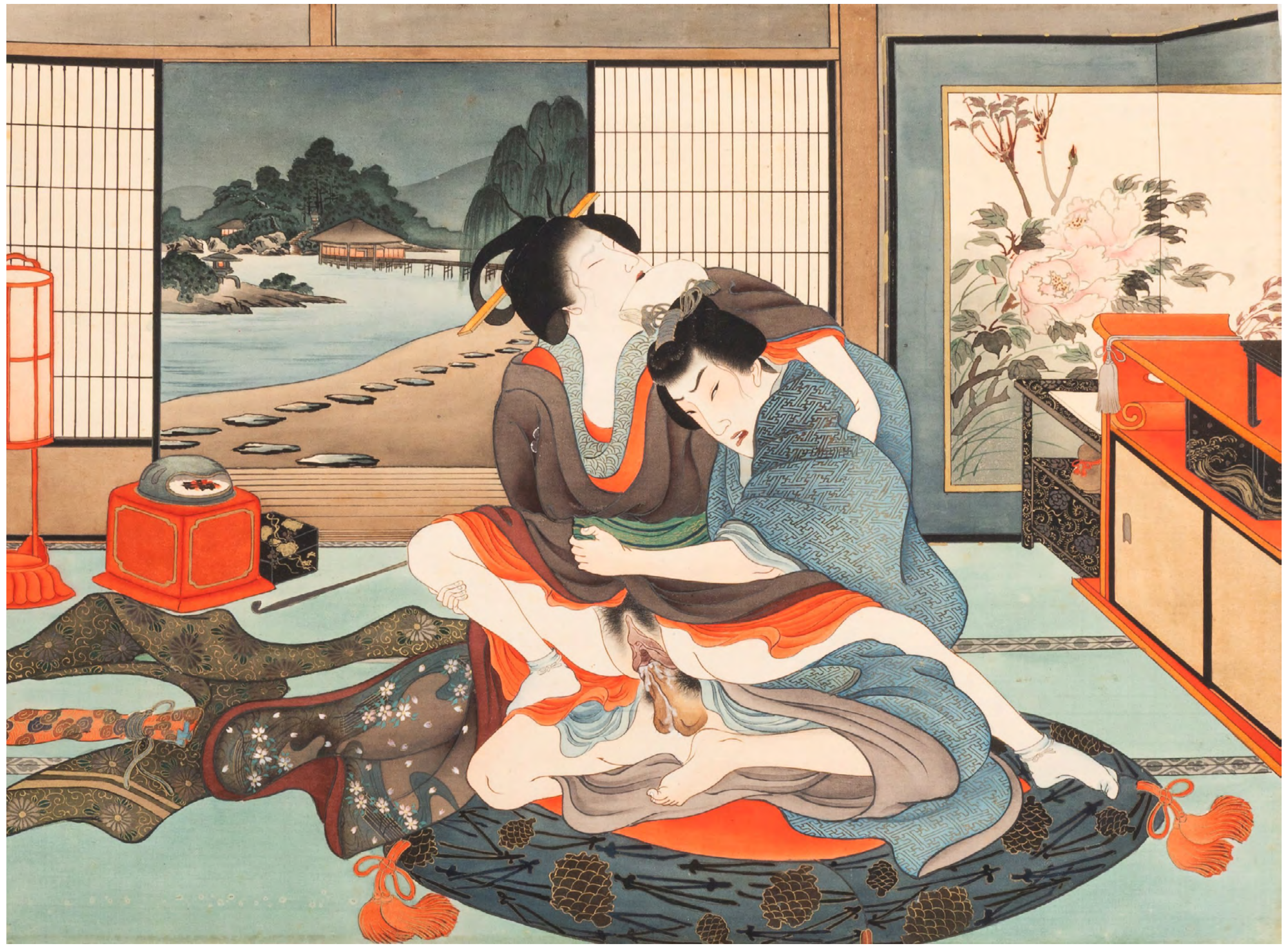
Zennojo, the Filial Child of Shinano Province (*Shinano no kuni no koshi Zennojo*)

Meiji period, late 19th century

woodblock print, from the series Twenty-four Paragons of Imperial Japan (*Kokoku nijushi ko*), signed *Taiso Yoshitoshi ga* (Pictured by Taiso Yoshitoshi), published by Tsuda Genshichi, 9th month 1887

Vertical *oban*: 36.1x24.9cm.

£800-1,200



85 (part lot)

85

The Property of a Gentlemen

Attributed to the Utagawa School

A set of six *shunga* paintings

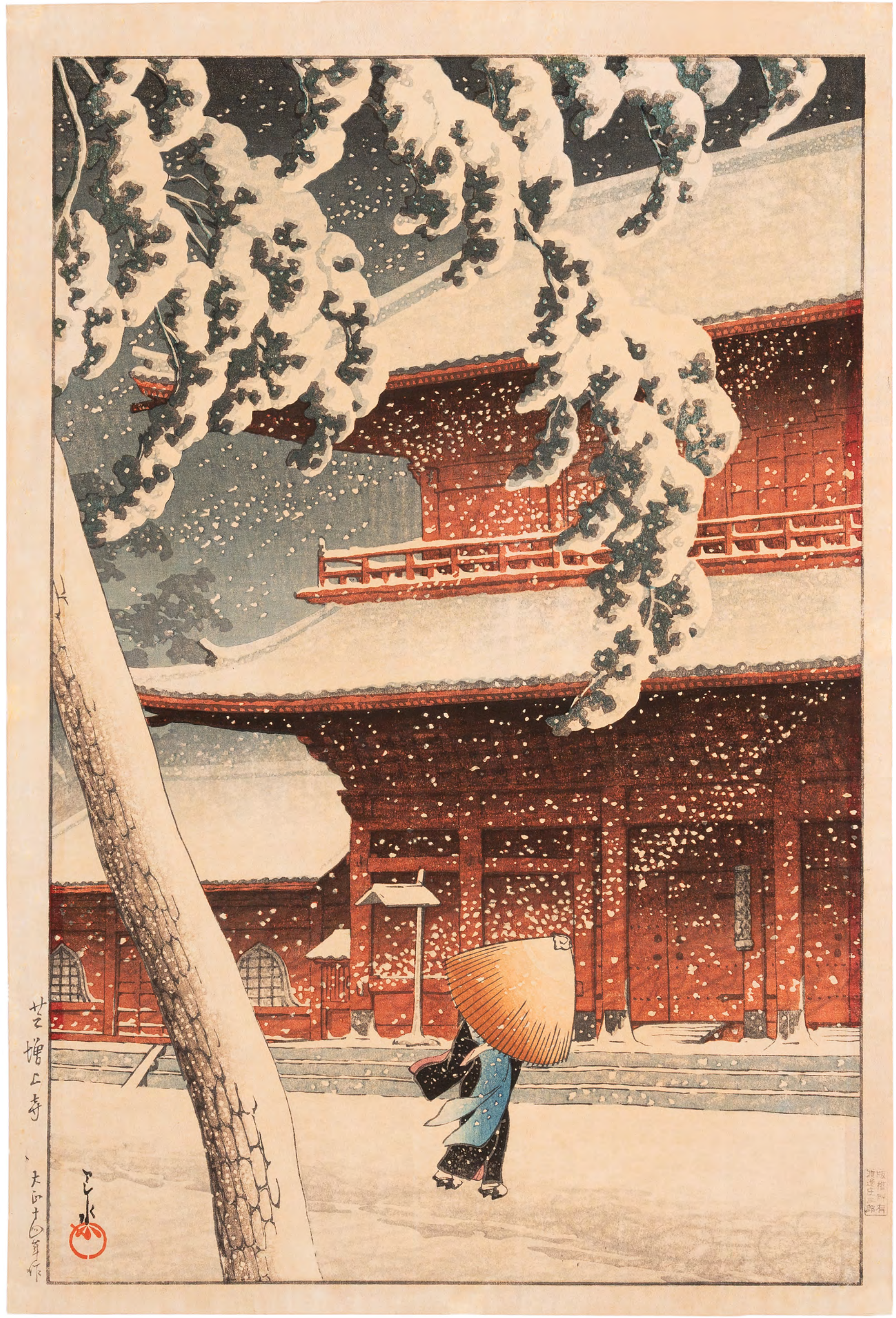
Edo period, 19th century

six *shunga* paintings mounted as a hanging scroll: ink, colour and gold on silk, each unsigned, silk brocade border

Each scroll: approx. 176.5x69.5cm

Each painting: approx. 38x51cm

£2,000-3,000



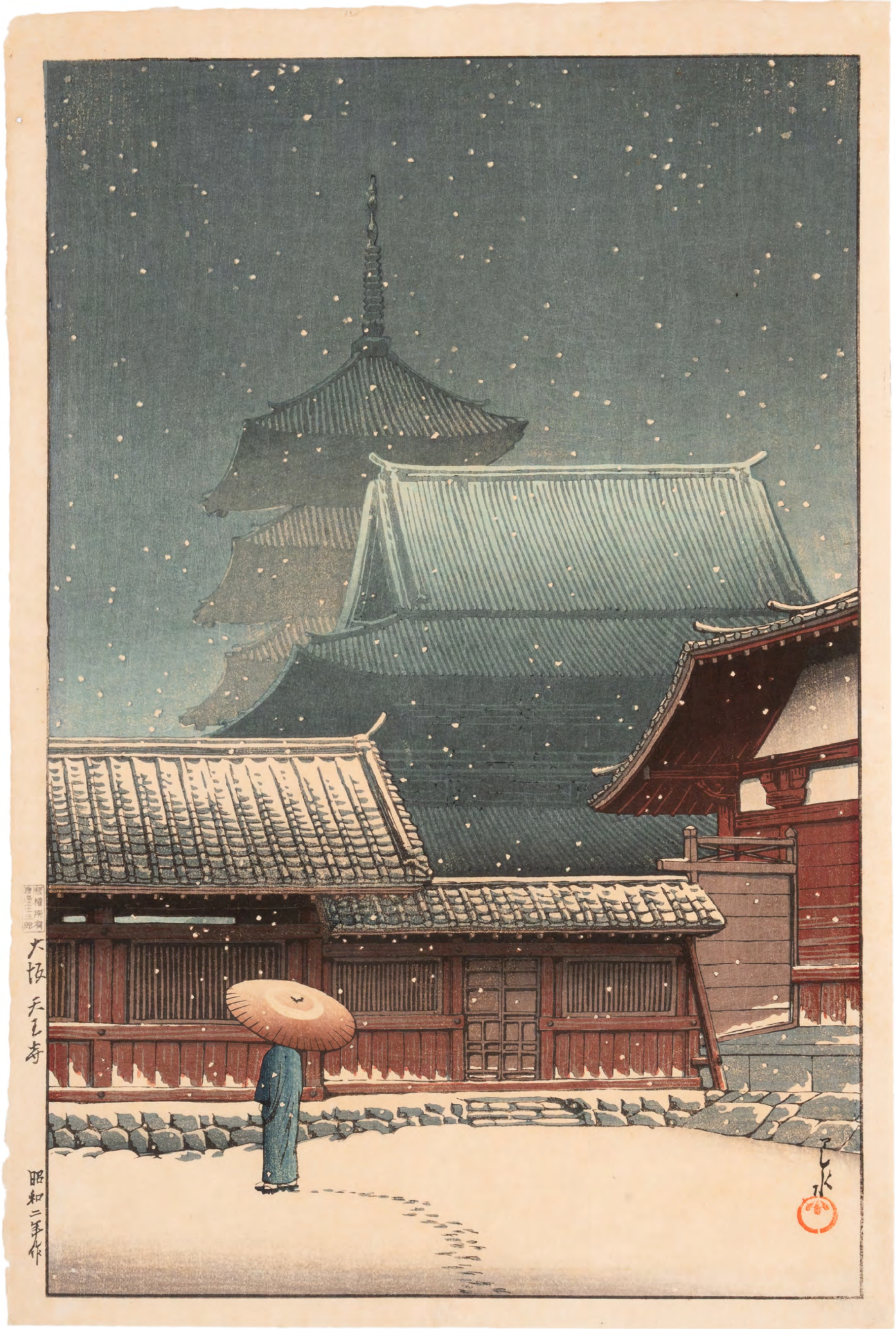
86

86 ‡
The Property of a Lady
Kawase Hasui (1883-1957)
Zojo-ji Temple in Shiba (*Shiba Zojoji*)
Taisho period, early 20th century

woodblock print, from the series Twenty Views of Tokyo (*Tokyo nijukei*), signed *Hasui*, sealed *Kawase*, titled in the left margin as above, publisher's mark (Hotei 'B', *circa* 1924-30) to lower right margin, *Hanken shoyu Watanabe Shozaburo* [copyright reserved, Watanabe Shozaburo], dated *Taisho juyonen saku* (made in 1925), 1st state

Vertical *oban*: 38.8x26.1cm.

£10,000-15,000



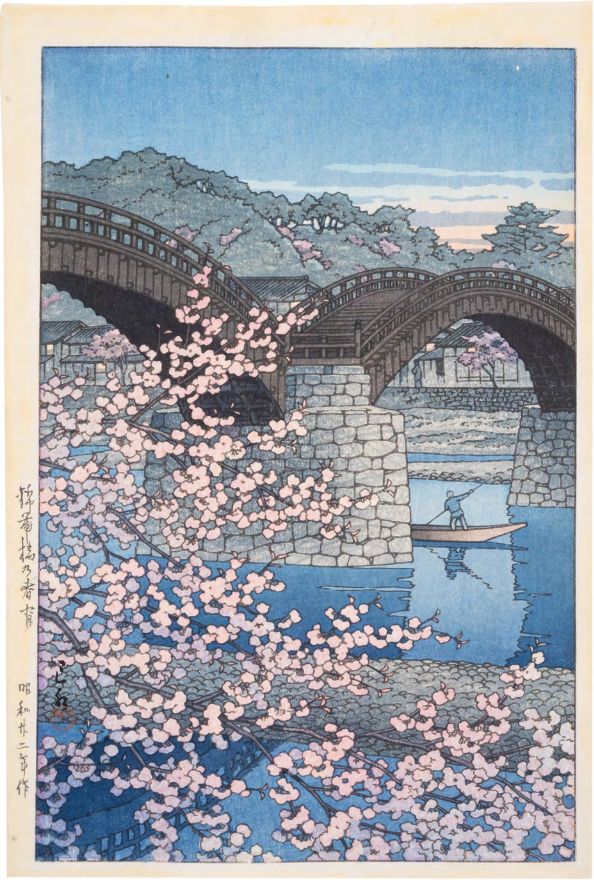
87

87 ‡
The Property of a Lady
Kawase Hasui (1883-1957)
Tenno-ji Temple in Osaka (*Osaka Tenno-ji*)
Showa period, 20th century

woodblock print, from the series Souvenirs of Travel III (*Tabi miyage dai sanshu*), signed *Hasui*, sealed *Kawase*, titled in the left margin as above, publisher's mark (Hotei 'B', *circa* 1924-30) to left margin, *Hanken shoyu Watanabe Shozaburo* [copyright reserved, Watanabe Shozaburo], dated *Showa ninen saku* (made in 1927), 1st state

Vertical *oban*: 38.8x25.8cm.

£8,000-12,000



88

88 ‡

Kawase Hasui (1883-1957)
Spring Evening at Kintai Bridge (*Kintaibashi no shunsho*)
Showa period, 20th century

woodblock print, signed *Hasui*, sealed *Kawase*, titled in the left margin as above, publisher's circular seal to the bottom left corner *Watanabe* (Watanabe Shozaburo), dated *Showa nijuninen saku* (made in 1947)

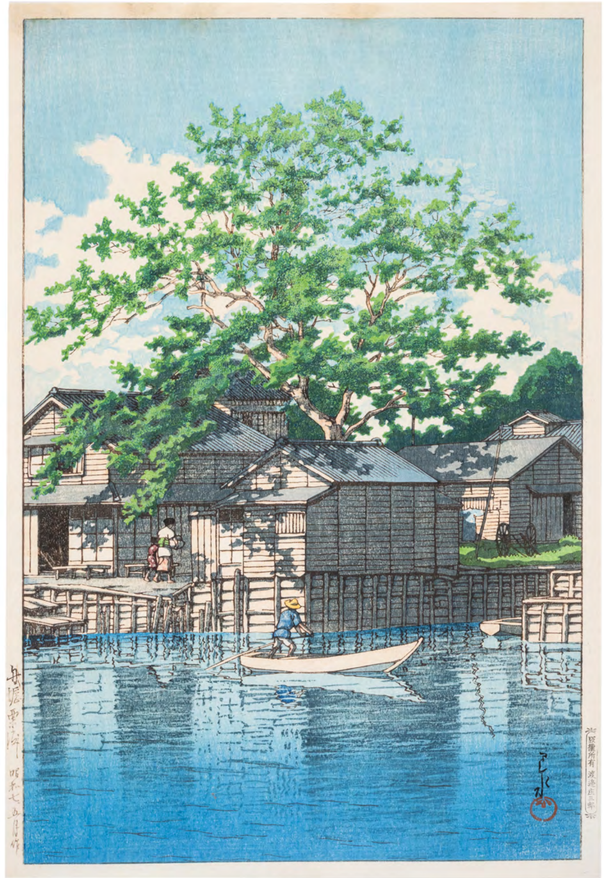
Vertical *oban*: 38.5x26.2cm

The Kintai [lit. Golden Sash] Bridge is a historical wooden arch bridge situated in Iwakuni, Yamaguchi Prefecture. Its unique form of five sequential arches spanning four stone piers was depicted in earlier *ukiyo-e* [lit. pictures of the floating world], both in works by Katsushika Hokusai (1760-1849) and Utagawa Hiroshige (1797-1858).

Hasui masterfully uses compositional devices seen in the vertical landscape works of Hiroshige to lend an air of classicism to the design. The vantage point is low; cherry blossoms are placed in the extreme foreground to frame the scene; and a solitary boatman provides the only sense of movement to the otherwise still and quiet depiction of a balmy spring evening.

A similar impression of the same print in the collection of the Art Institute of Chicago, reference number 1990.607.526.

£1,000-1,500



89

89 ‡

Kawase Hasui (1883-1957)
Kuri Ferry, Funabori (*Kuriwatashi, Funabori*)
Showa period, 20th century

woodblock print, signed *Hasui*, sealed *Kawase*, titled in the lower left margin as above, publisher's mark (Hotei 'D', *circa* 1929-42) in the lower right margin Hanken shoyu Watanabe Shozaburo [copyright reserved, Watanabe Shozaburo], dated *Showa shichi, ogatsu saku* (made in May 1930)

Vertical *oban* : 38.7x26cm

£2,000-3,000

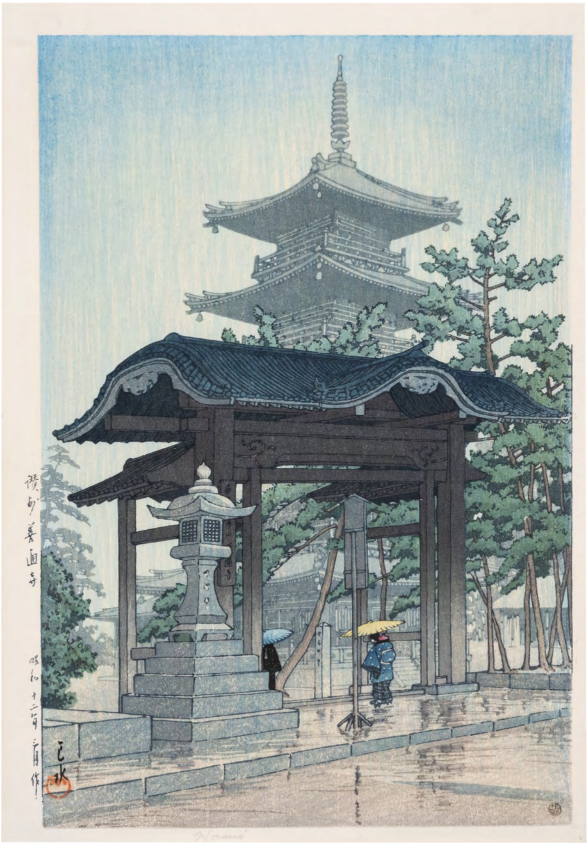
90 ‡

Kawase Hasui (1883-1957)
Zentsu-ji Temple in Sanuki Province (*Sanshu Zentsu-ji*)
Showa period, 20th century

woodblock print, from the series Collected Views of Japan II, Kansai Edition (*Nihon fukei shu II Kansai hen*) signed *Hasui*, sealed *Kawase*, titled in the lower left margin as above, publisher's circular seal to the lower right *Watanabe* (Watanabe Shozaburo), dated *Showa juninen sangatsu saku* (made in March 1937), lifetime, post-war printing

Vertical *oban*: 38.2x26.2cm.

£1,000-1,500



90

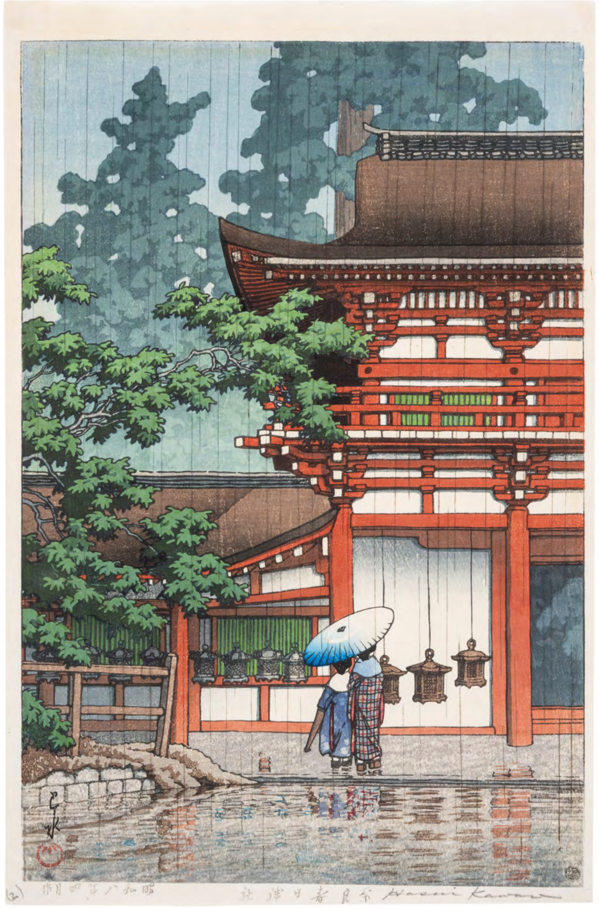
91 ‡

Kawase Hasui (1883-1957)
The Kasuga Shrine in Nara (*Nara Kasuga jinja*)
Showa period, 20th century

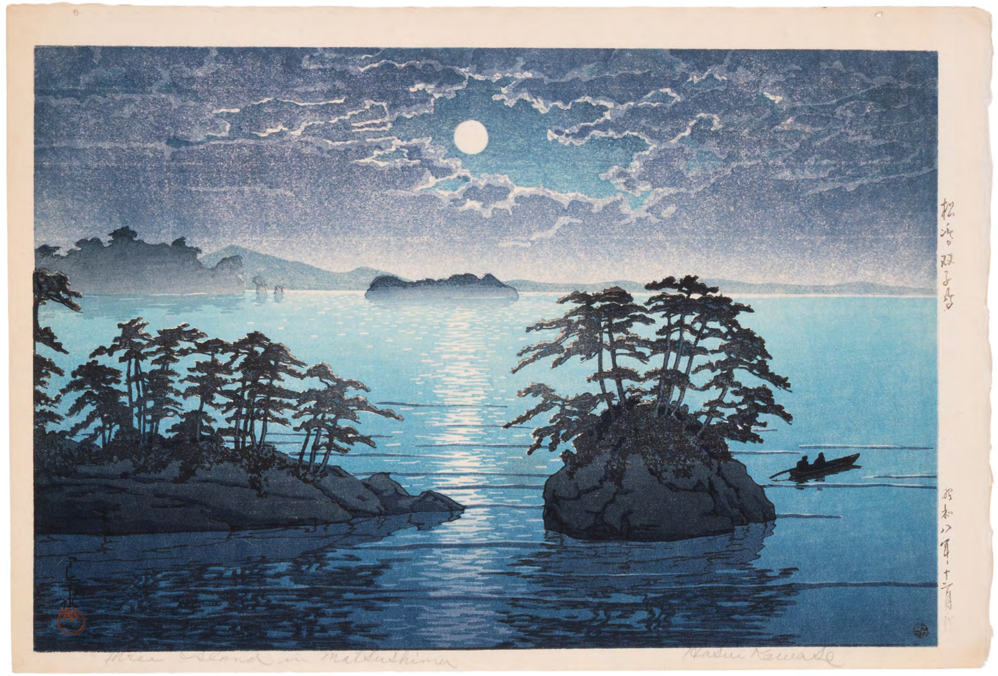
woodblock print, from the series Collected Views of Japan II, Kansai Edition (*Nihon fukei shu II Kansai hen*), signed *Hasui*, sealed *Kawase*, titled in the bottom margin as above, publisher's circular seal to the bottom right corner *Watanabe* (Watanabe Shozaburo), dated Showa *hachinen shigatsu saku* (made in April 1933), lifetime, post-war printing

Vertical *oban*: 38x26.2cm.

£1,500-2,000



91



92

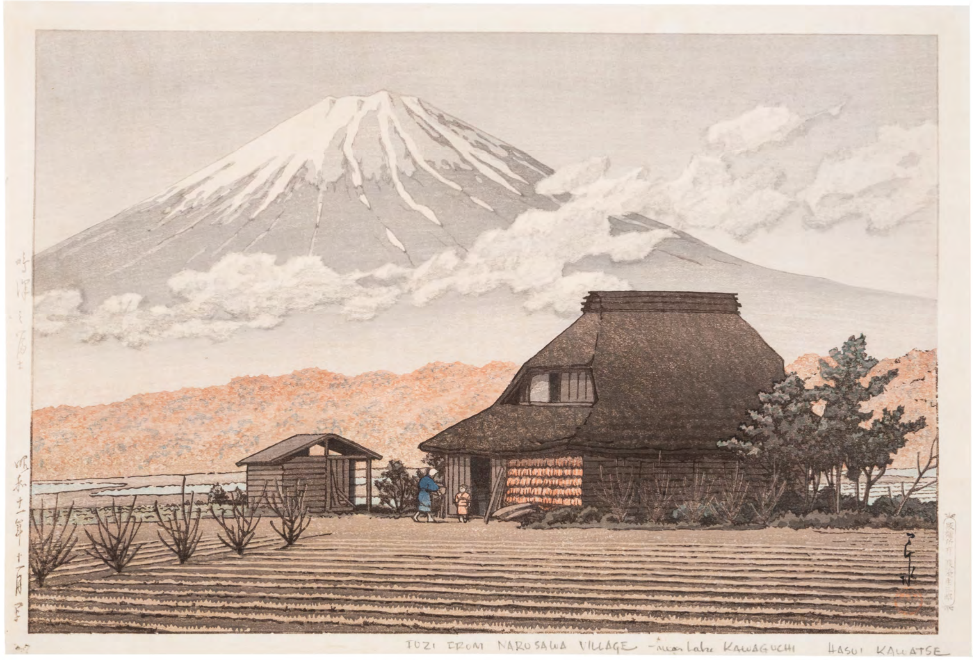
92

The Property of an English Collector
Kawase Hasui (1883-1957)
Matsushima, Futagojima
Showa period, 20th century

woodblock print, from the series Collected Views of Japan, Eastern Japan Edition (*Nihon fukei shu higashi Nihon hen*), signed *Hasui*, sealed *Kawase*, titled in the upper left margin as above, publisher's circular seal *Watanabe* (Watanabe Shozaburo) to bottom right, dated *Showa hachinen junigatsu saku* (December 1933), lifetime, post-war printing

Horizontal *oban*: 26.5x39cm.

£2,000-3,000



93

93 ‡

Kawase Hasui (1883-1957)
Mount Fuji from Narusawa
(*Narusawa Fuji*)
Showa period, 20th century

woodblock print, signed *Hasui*, sealed *Kawase*, titled in the left margin as above, publisher's mark (Hotei 'D', *circa* 1929-42) in the lower left margin *Hanken shoyu Watanabe Shozaburo* [copyright reserved, Watanabe Shozaburo], dated *Showa juichinen juichigatsu saku* (made in November 1936)

Horizontal *oban*: approx. 26.7x39cm.

£3,000-5,000

94 ‡

Kawase Hasui (1883-1957)
Hinomisaki in Izumo Province (*Izumo Hinomisaki*)
Taisho period, early 20th century

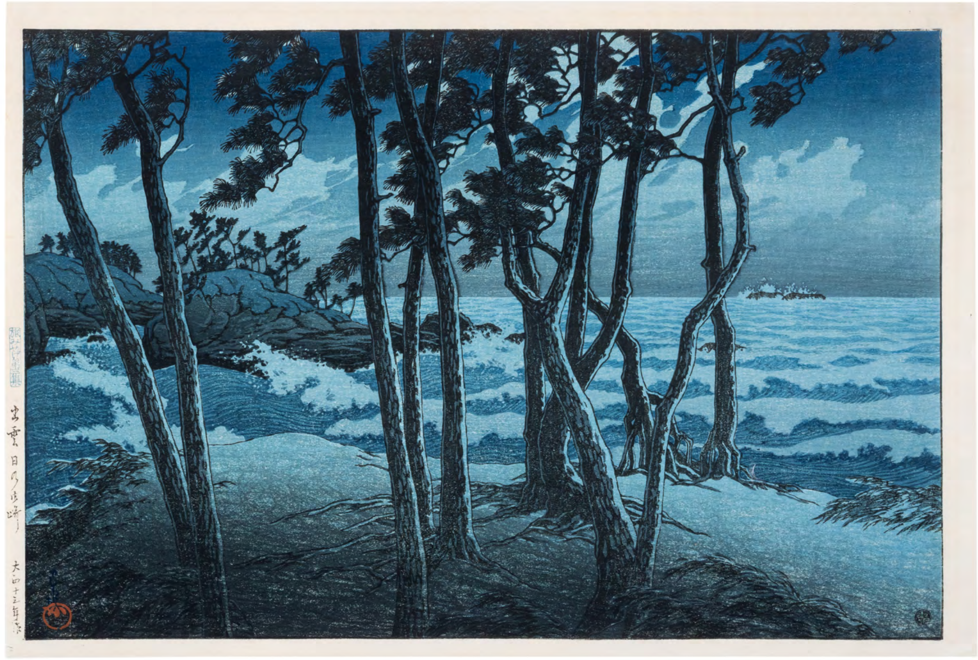
woodblock print, from the series Souvenirs of Travel III (*Tabi miyage dai sanshu*), signed *Hasui*, sealed *Kawase*, publisher's circular seal (Hotei 'A', *circa* 1918-24) to the lower right *Watanabe* (Watanabe Shozaburo), dated *Taisho jusannen saku* (made in 1924)

Horizontal *oban*: 26x38.5cm

The coast of Hinomisaki in Izumo Province is situated on the western tip of the Shimane Peninsula. The nighttime scene is atmospherically rendered in shades of blue and ink. Wind-bent pines fortify the rocky coast as waves beat upon the shores.

A similar impression of the same print with circular Hotei 'A' seal is in the collection of the Museum of Fine Arts, Boston, accession number 38.705.

£3,000-5,000



94

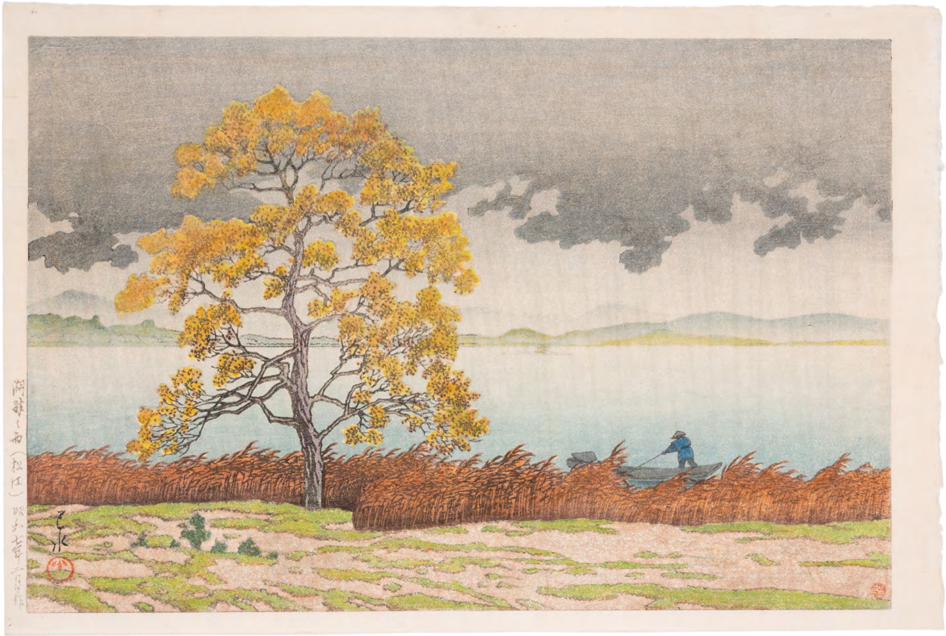
95

The Property of an American Collector
Kawase Hasui (1883-1957)
Lakeside Shower at Matsue
(*Kohan no ame, Matsue*)
Showa period, 20th century

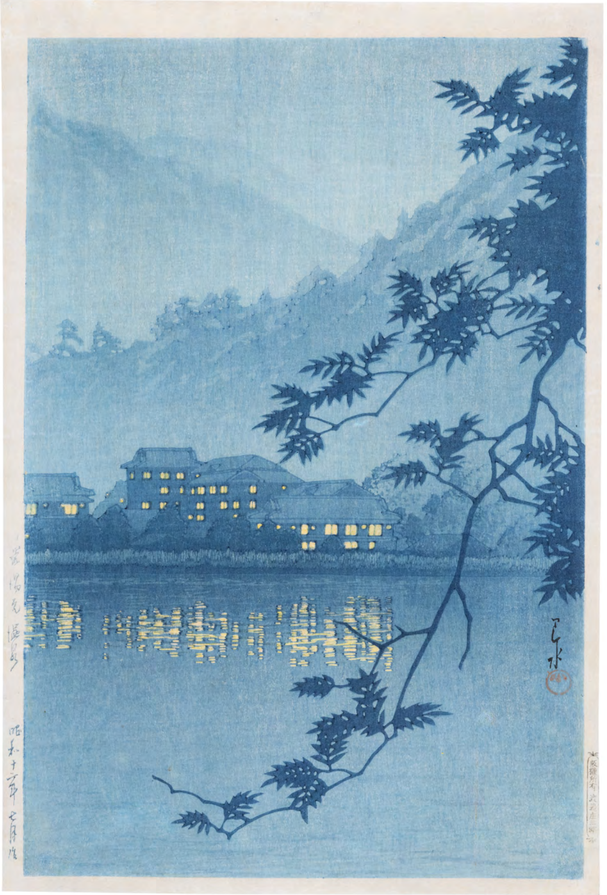
woodblock print, signed *Hasui*, sealed *Kawase*, titled in the left margin as above, publisher's circular red seal *Watanabe* (Watanabe Shozaburo) in the lower right corner, dated *Showa shichinen nigatsu saku* (made in February 1932), lifetime, post-war printing

Horizontal *oban*: 39.5x26.3cm.

£1,500-2,000



95



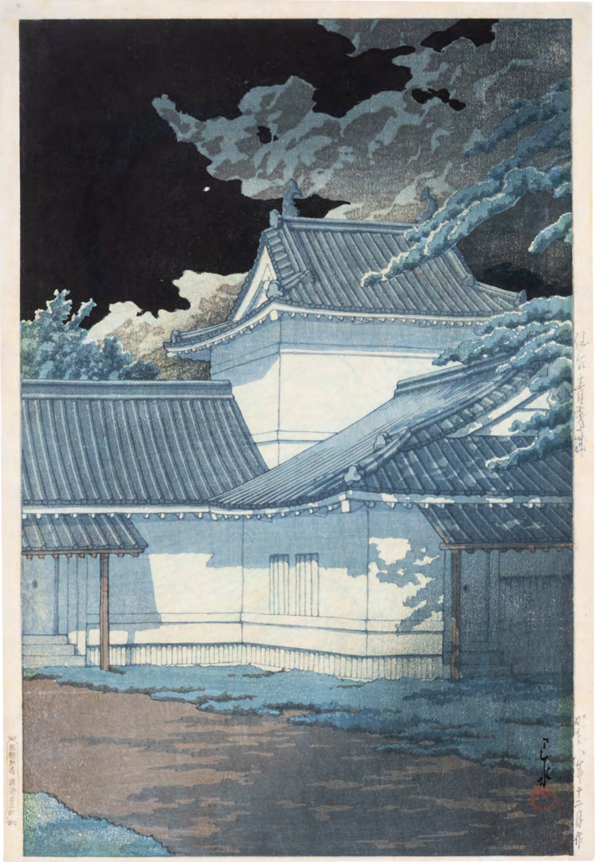
96

96 ‡
Kawase Hasui (1883-1957)
Yumoto Spa, Nikko (*Nikko Yumoto Onsen*)
Showa period, 20th century

woodblock print, signed *Hasui*, sealed *Kawase*, titled in the left margin as above, publisher's mark (Hotei 'D', *circa* 1929-42) to the lower right margin *Hanken shoyu Watanabe Shozaburo* [copyright reserved, Watanabe Shozaburo], dated *Showa juninen shichigatsu saku* (made in July 1937)

Vertical *oban*: 39.1x26cm.

£2,000-3,000



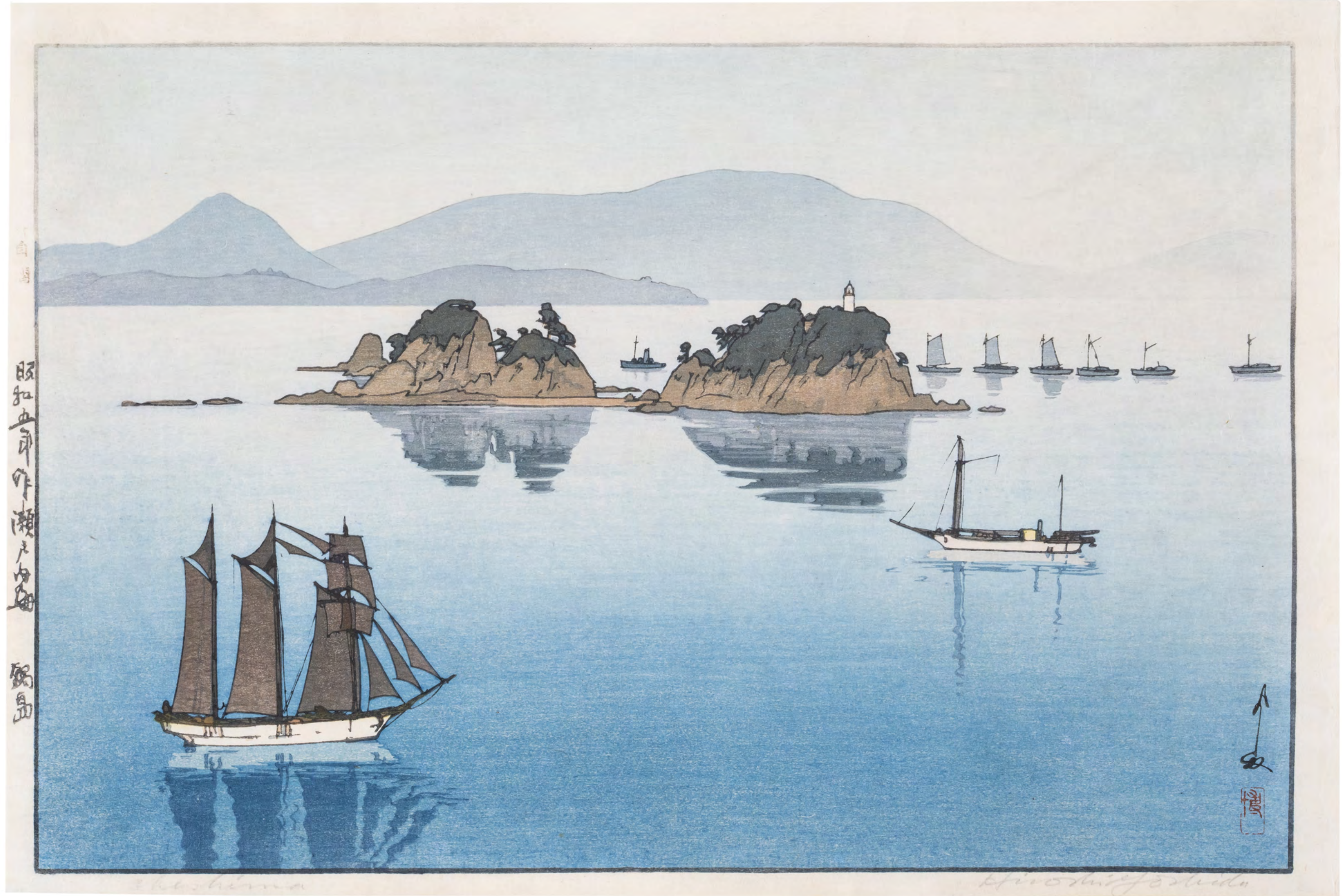
97

97 ‡
Kawase Hasui (1883-1957)
Aoba Castle, Sendai (*Sendai Aobajo*)
Showa period, 20th century

woodblock print, signed *Hasui*, sealed *Kawase*, titled in the right margin as above, publisher's mark (Hotei 'D', *circa* 1929-42) in the lower left margin *Hanken shoyu Watanabe Shozaburo* [copyright reserved, Watanabe Shozaburo], dated *Showa hachinen junigatsu saku* (made in December 1933)

Vertical *oban*: 37.2x25.8cm

£2,000-3,000



98

98 ‡
Yoshida Hiroshi (1876-1950)
Nabeshima
Showa period, 20th century

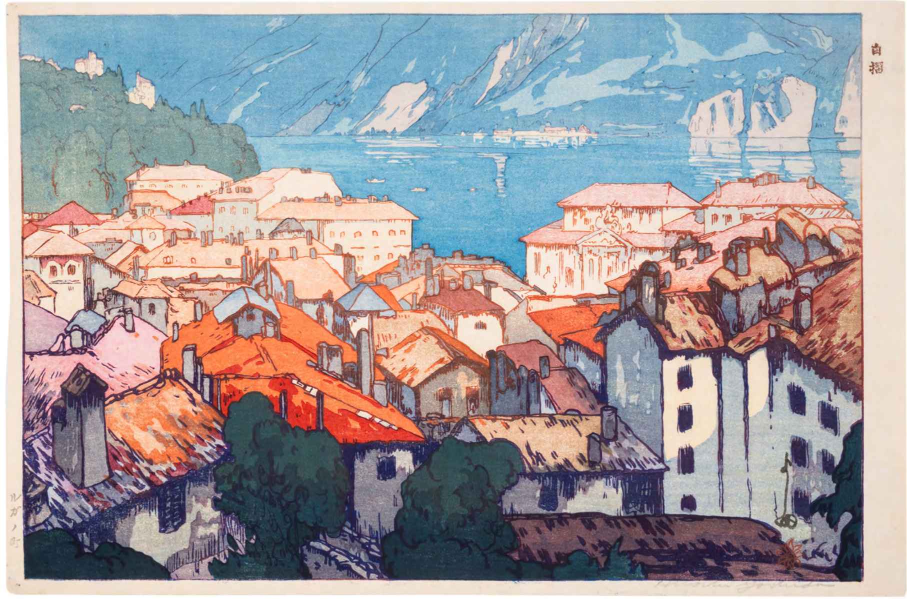
woodblock print, from the series Inland Sea (*Seto Naikai*), signed in Japanese in black ink *Yoshida*, and in pencil in Roman script to the bottom right margin *Hiroshi Yoshida*, sealed *Hiroshi*, titled in the lower left margin as above, with artist's *jizuri* (self-printed) seal, dated *Showa gonen saku* (made in 1930)

Horizontal *oban*: 26.8x40.1cm

Around the middle of March in 1930, Yoshida travelled the Inland Sea to sketch its myriad small isles and seascapes. These drawings formed the basis of many of his woodblock print designs of the islands there, from Kamishima, Tomonoura to Kinoe.

Nabeshima [lit. 'cooking pot' ilse] is a small island known for its chalk and western-style lighthouse constructed in the Meiji period (1868-1912). Here, sailboats drift along the island's calm waters; mountains in the distance are silhouetted against the haze of morning. A subtle, watercolour-like palette is achieved through the use of overprinting, as well as leaving large areas entirely unprinted, to show the effect of diffuse sunlight on the ocean surface.

£1,000-1,500



99

99 ‡

Yoshida Hiroshi (1876-1950)
Lugano (*Rugano machi*)
Taisho period, early 20th century

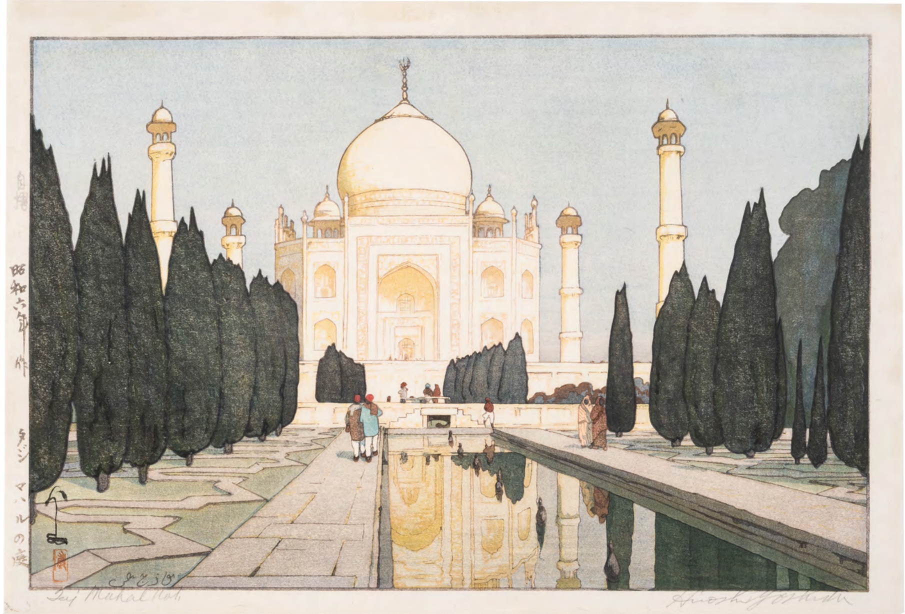
woodblock print, signed in Japanese in black ink *Yoshida* with artist's red flower seal, and in Roman script to the bottom right margin *Hiroshi Yoshida*, titled in English and in Japanese as above, with artist's *jizuri* (self-printed) seal, dated *Taisho juyonen saku* (made in 1925);

Horizontal *oban*: 39.3x26.2cm.

From deep orange to pale rose, the red-tiled roofs of Lugano seemingly modulate in the light of the sun. The tall white plaster facades contrast brilliantly with the deep blue of Lake Lugano. An extremely laborious and costly forty-one colour impressions were used for the execution of this print. Unlike other *shin-hanga* artists who worked in the traditional *hanmoto* system dividing labour between the artist, block-cutter, printer and publisher, Yoshida was greatly involved with the printing process. Through innovative techniques, such as mixing ink with unusual pigment types, as well as a grey colour block (*nezumi-ban*) to better render shadow, Yoshida's designs have a greater breadth of palette seen in preceding woodblock-printed landscape designs and the overall effect is more painterly.

Yoshida travelled to Europe in 1924 for several months where he made numerous sketches and watercolour studies. The prints from his European series were based on these preliminary works.

£1,500-2,000



100

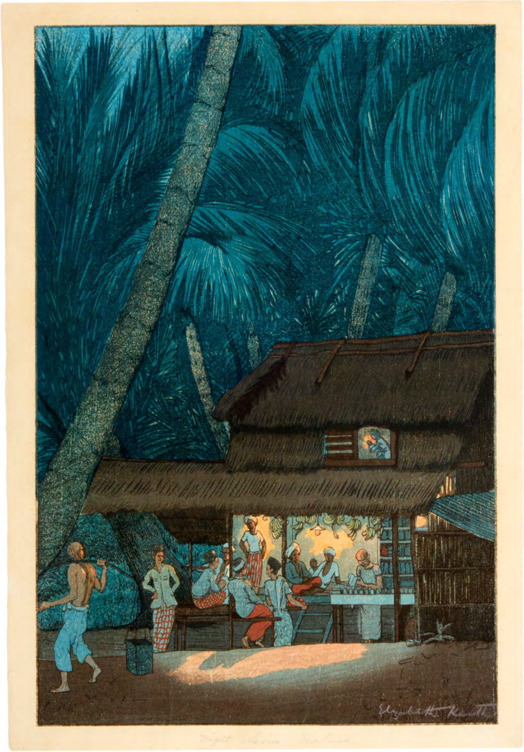
100 ‡

Yoshida Hiroshi (1876-1950)
The Garden of Taj Mahal
(*Taji Maharu no niwa*)
Showa period, 20th century

woodblock print, signed in Japanese in black ink *Yoshida*, and in pencil in Roman script to the bottom right margin *Hiroshi Yoshida*, sealed *Hiroshi*, titled in the lower left margin as above, with artist's *jizuri* (self-printed) seal, dated *Showa rokunen saku* (made in 1931)

Horizontal *oban*: 39.8x27.6cm.

£2,000-3,000



101

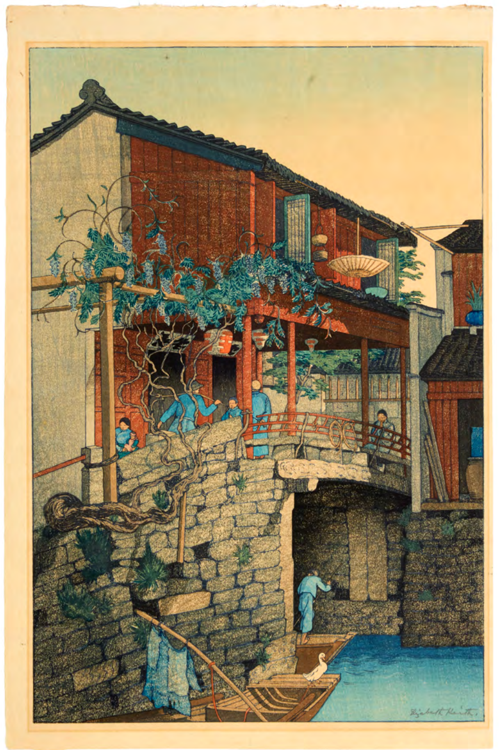
101

The Property of Collectors
Elizabeth Keith (1887-1956)
Night Scene, Malacca
Taisho period, early 20th century

woodblock print, signed in white ink *Elizabeth Keith*, titled in pencil in the bottom *Night Scene, Malaya*, 1924

Vertical *oban*: 40.7x27.9cm.

£600-800



102

102

The Property of Collectors
Elizabeth Keith (1887-1956)
Wisteria Bridge
1925

woodblock print, signed Elizabeth Keith
Vertical *oban*: approx. 40x27cm.

£500-800

103

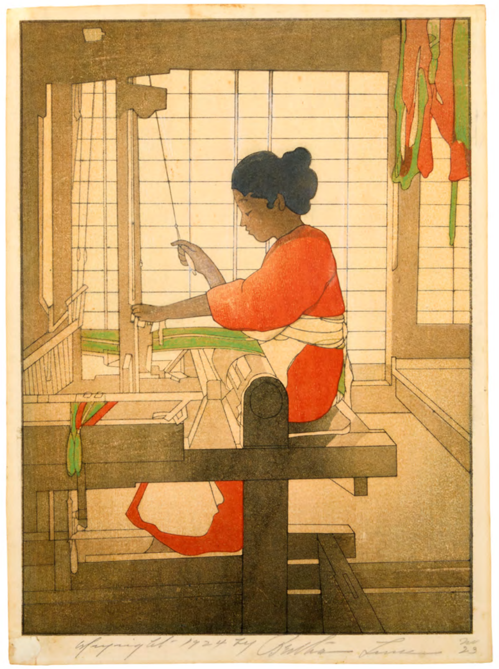
The Property of Collectors
Bertha Lum (1869-1954)
The Spinner 1924
Taisho period, early 20th century

woodblock print, titled, dated and signed in pencil in the bottom margin *Weaving Girl, 1924, by Bertha Lum*, 1924

Vertical *oban*: 31x22.6cm.

Another impression of the same print is in the San Francisco Art Museums, accession number 1962.77.31.

£500-800



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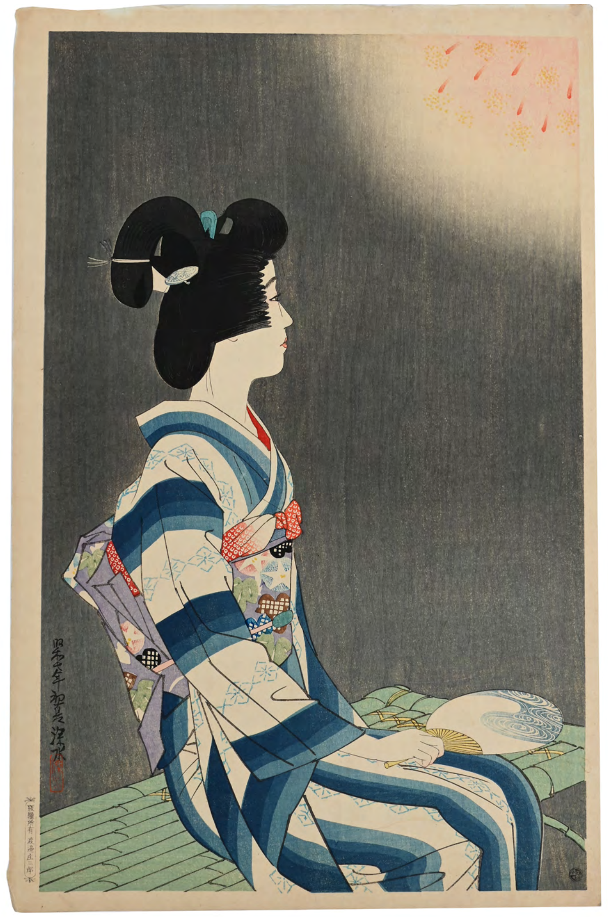


104

104 ‡

The Property of a Lady
Ito Shinsui (1898-1972)
Fireworks (*Hanabi*)
Showa period, 20th century

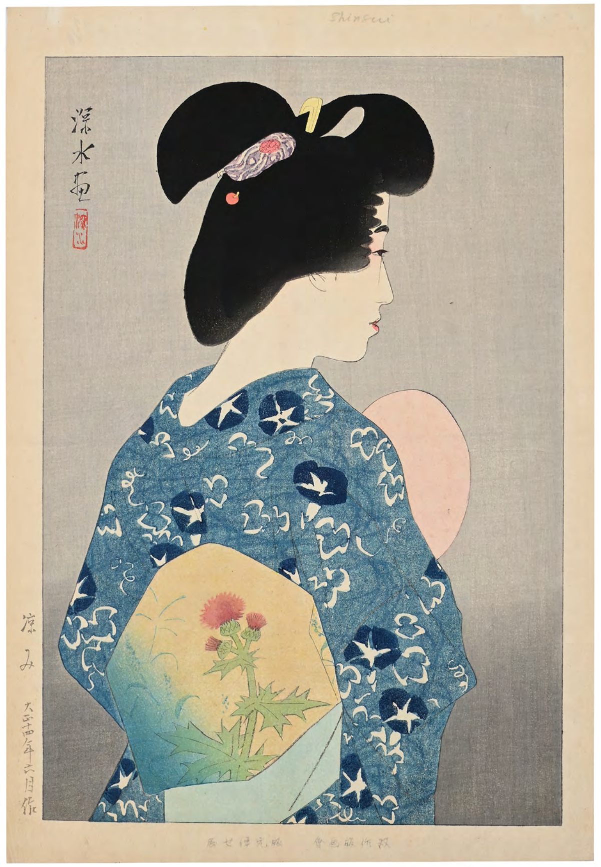
woodblock print, from the series Second Series of Modern Beauties (*Gendai bijin, dai-nishu*), signed and sealed *Shinsui*, publisher's mark (Hotei 'D', *circa* 1929-42) *Hanken shoyu Watanabe Shozaburo* [copyright reserved, Watanabe Shozaburo], and publisher's circular seal *Watanabe*, the reverse with hand-numbered red limited edition seal *nihyaku goju mai zeppan dai hyakuhachiju ban* [limited edition of 180 out of 250], publisher's rectangular mark *Watanabe* to *verso*, dated *Showa shichinen shoka* (early summer, 1932)

Vertical *dai oban*: 43.4x27.8cm.

An elegant young woman sits on a bamboo bench gazing at a summer firework display. She wears a summer kimono of striped blue and white interspersed with bands of *hanabishi*. Her *obi* sash is embroidered with stylised morning glories and ivy. On her lap rests a fan decorated with swirling waters.

A similar impression of the same print is in the collection of the Minneapolis Institute of Art, accession number 2002.161.74.

£1,500-2,000



105

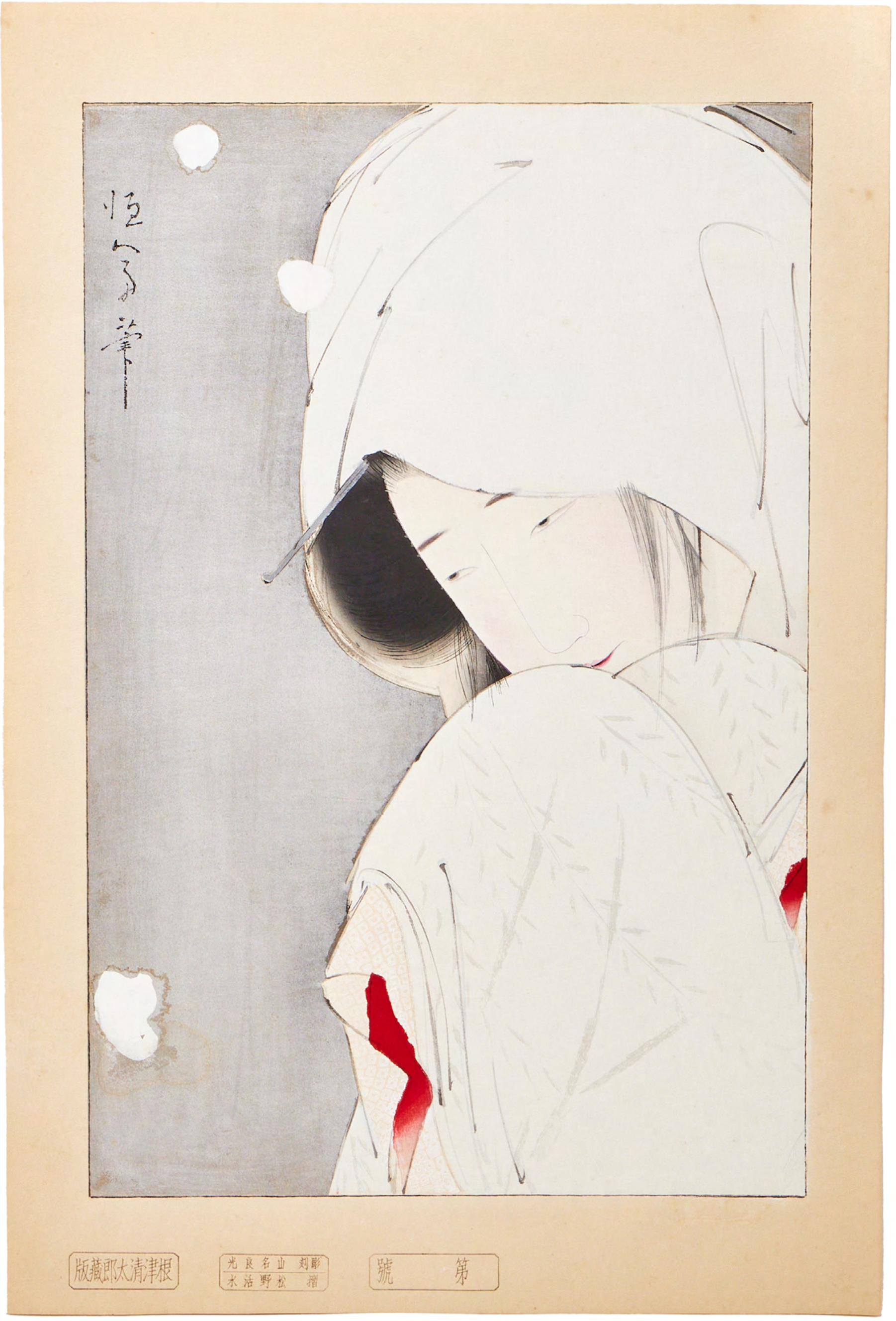
105

The Property of Collectors
Ito Shinsui (1898-1972)
Evening Cool (*Suzumi*)
Showa period, 20th century

woodblock print, signed *Shinsui ga* (Pictured by Shinsui), sealed *Shinsui*, titled in the lower right margin as above, publisher's mark embossed in the bottom margin *Sosaku hangakai Isetatsu* [Creative Print Company Isetatsu], dated *Taisho Juyonnen rokugatsu saku* (June 1925)

Vertical *oban*: 37.2x25.9cm.

£1,000-1,500



106

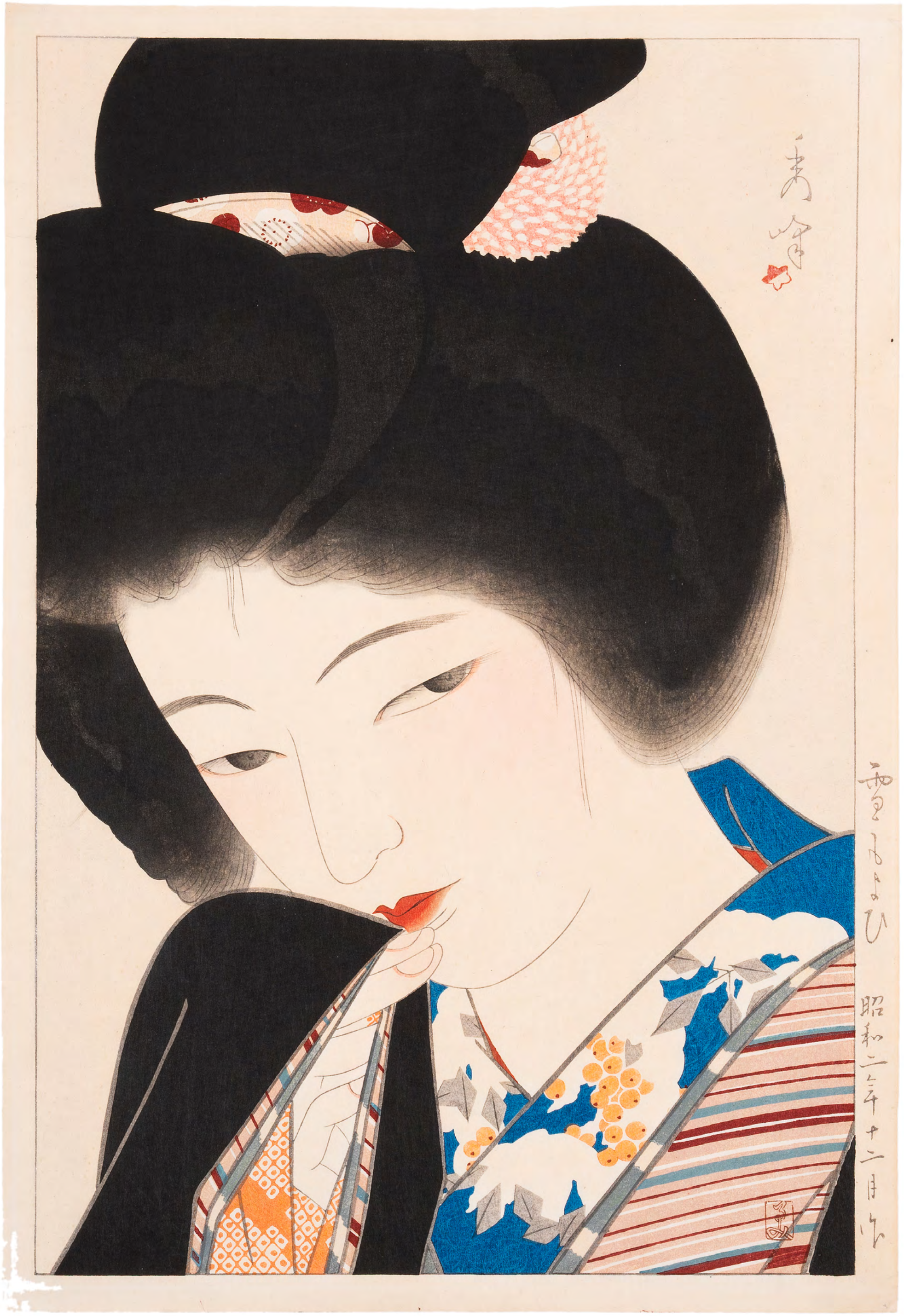
106 ‡

The Property of Collectors
Kitano Tsunetomi (1880-1947)
The Heron Maiden (*Sagi musume*)
Taisho period, early 20th century

woodblock print, embellished with *gofun* and a silver mica ground, signed *Tsunetomi hitsu* (Brush of Tsunetomi), limited edition seal to the bottom margin *Go dai* (unnumbered), and with carver and printer's seal *Chokoku Yamana Yoshimitsu, suri Matsuno Kassui* (carved by Yamana Yoshimitsu and printed by Matsuno Kassui), publisher's mark *Nezu Seitaro zohan* [copyright of Nezu Seitaro), *circa* 1925

Vertical *obaiban* (double *oban*): 54.5x36.5cm.

£6,000-8,000



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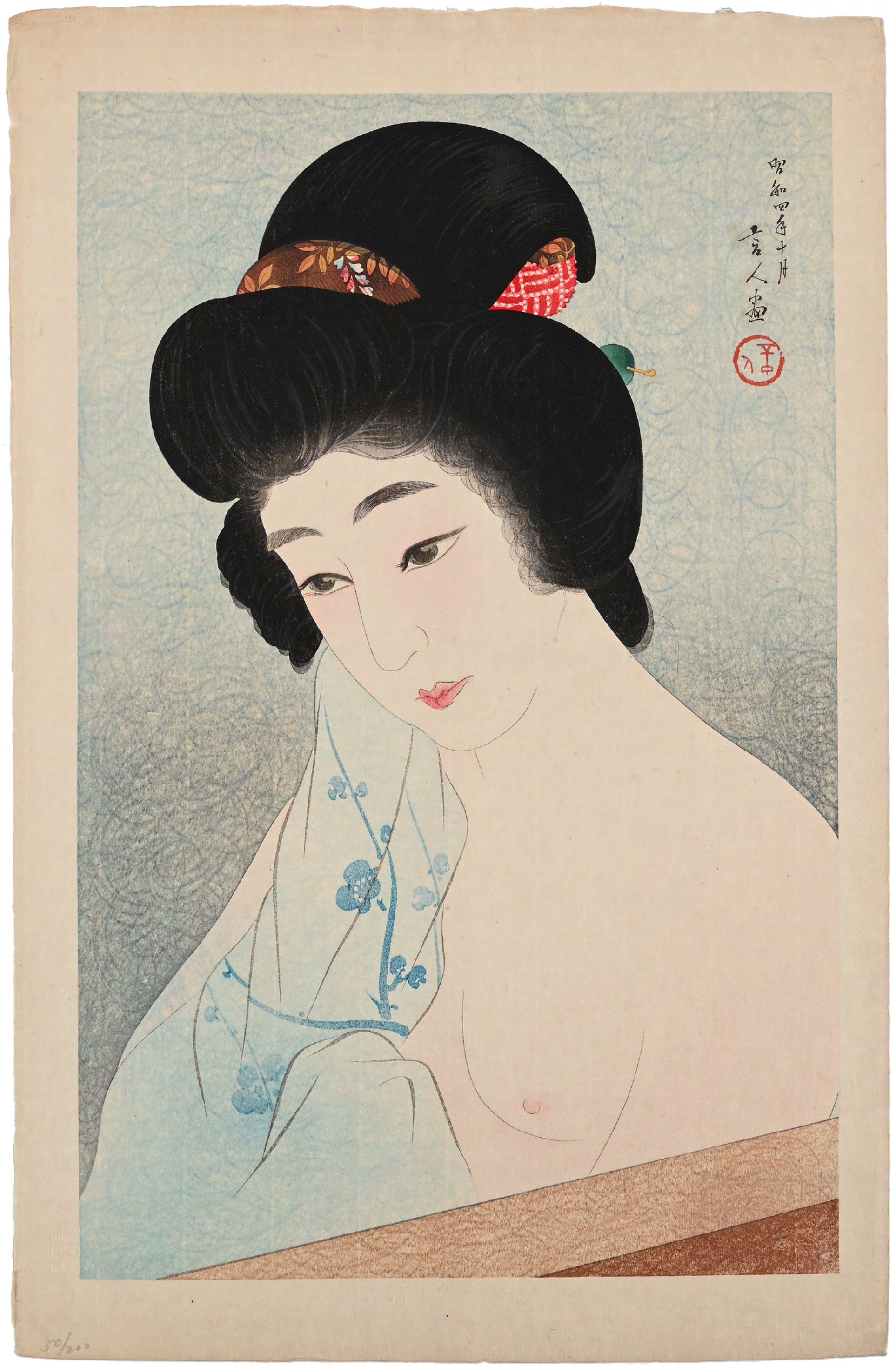


108

107

The Property of an English Collector

Yamakawa Shuho (1898-1944)

Approaching Snow (*Yuki moyoi*)

Showa period, 20th century

woodblock print, from the series Women in Four Settings (*Fujo yondai*), embellished with mica, signed *Shuho*, with artist's maple leaf seal, titled in the right margin as above, published by Bijutsusha, dated *Showa ninen junigatsu saku* (made in December 1927)

Vertical *oban*: 38x26.2cm.

Another impression of the same print is in the collection of the Minneapolis Institute of Art, accession number 2002.161.55

£1,500-2,000

108

The Property of Collectors

Torii Kotondo (1900-1976)

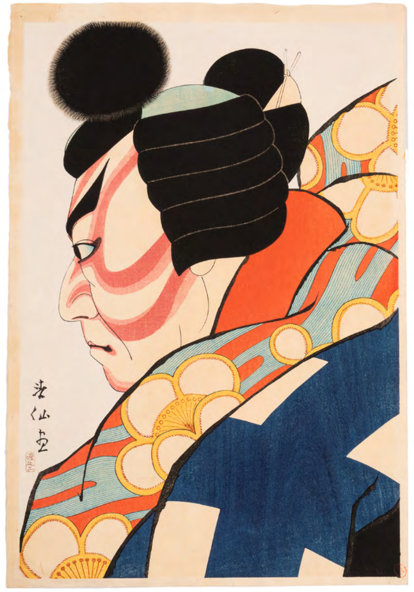
Vapour (*Yuge*)

Showa period, 20th century

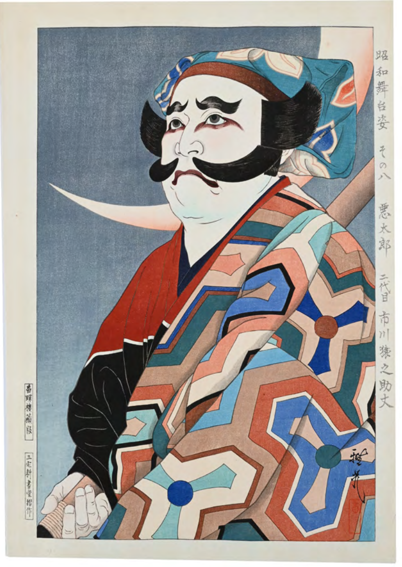
woodblock print, signed *Kotondo ga* (Pictured by Kotondo), artist's seal *Kotondo*, title embossed in the bottom margin as above, embossed publisher's mark to lower left margin *Sakai Kawaguchi* go ban [joint venture, Sakai Kawaguchi], dated *Showa yonen jugatsu* (October 1929), the reverse with hand numbered limited edition label *Gaikoku yuki nihyaku mai kagiri zeppan dai goju go, Torii, Kotondo* [for foreign export, limited edition of 200 printed, number 50, by Torii Kotondo)

Vertical *dai-oban*: 46.7x30.2cm.

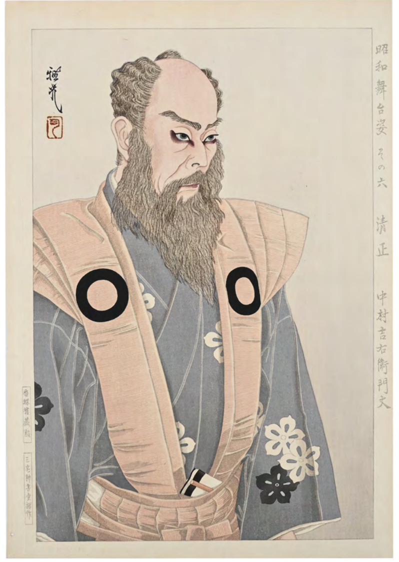
£2,500-3,000



109



110



111

109
The Property of a Collector
Natori Shunsen (1886-1960)
The actor Matsumoto Koshiro VII in the role of Umeomaru
Taisho - Showa period, early 20th century

woodblock print, embellished with embossing, silver mica ground, from the series Collection of Portraits by Shunsen (*Shunsen nigaoe shu*), signed *Shunsen ga* (Pictured by Shunsen), sealed *Shunsen*, with publisher's seal *Watanbe ko* [produced by Watanabe], 1926

Vertical *dai oban*: 41.1x27.2cm.

£1,200-1,800

110
The Property of an American Collector
Ota Masamitsu (1892-1975)
Two woodblock prints from the series Figures of the Showa Stage (*Showa butai sugata*)
Showa period, 20th century

woodblock print, from the series Figures of the Showa Stage (*Showa butai sugata*), signed *Gako*, and with artist's seal *Ko*, titled along the right margin as above, publisher's seals to lower left margin *Banchoro zohan* (copyright Banchoro) and *Miyake Koshodo surisatsu* (published by Miyake Koshodo), each with embossed number *104* to the lower right margin, *circa* 1951-52; each accompanied with original paper folder with title slip, and woodblock-printed text slip by Wakiya Mitsunobu and comprising:

The actor Kitamura Ryokuro in the role of Otsuta
The actor Ichikawa Ennosuke II in the role of Akutaro

Each vertical *dai oban*: each approx. 39.5x27.3cm.

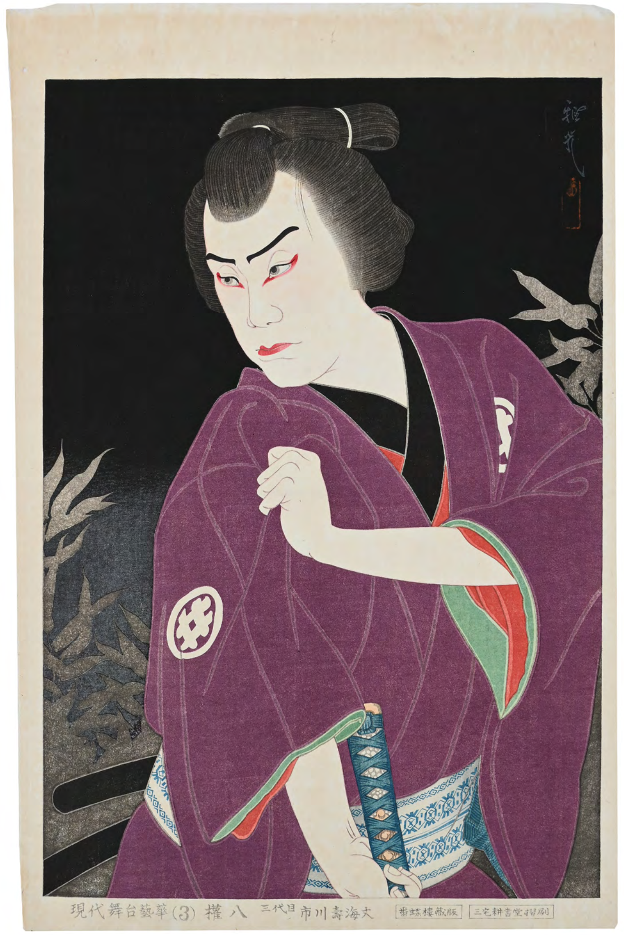
£1,200-1,800

111
The Property of an American Collector
Ota Masamitsu (1892-1975)
The actor Nakamura Kichiemon I in the role of Kiyomasa
Showa period, 20th century

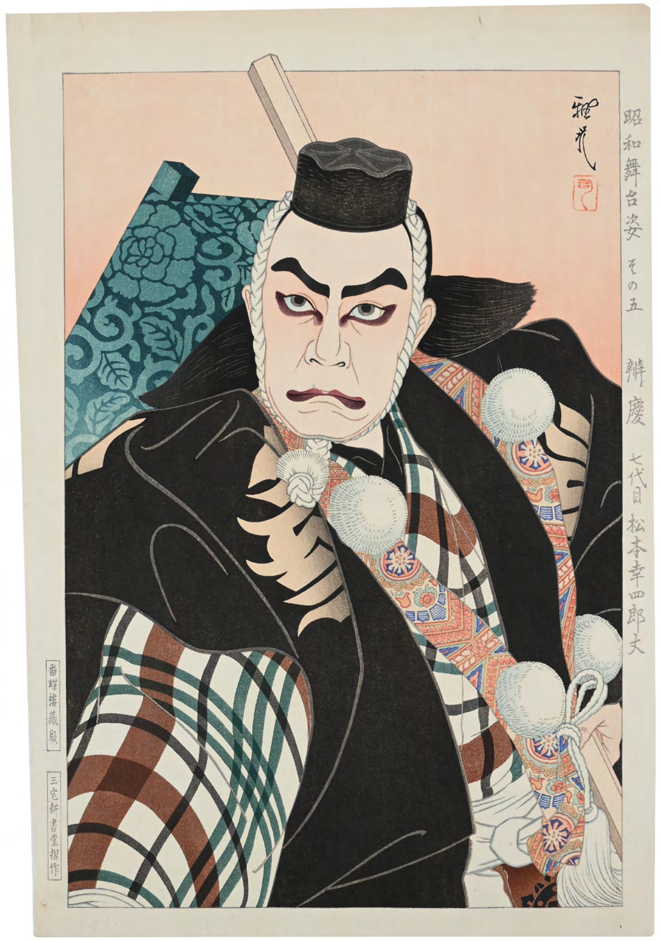
woodblock print, silver mica ground, from the series Figures of the Showa Stage (*Showa butai sugata*), signed *Gako*, and with artist's seal *Ko*, titled along the right margin as above, publisher's seals to lower left margin *Banchoro zohan* (copyright Banchoro) and *Miyake Koshodo surisatsu* (published by Miyake Koshodo), embossed number *104* to lower left corner, *circa* 1951-52; accompanied with original paper folder with title slip, and woodblock-printed text slip by Wakiya Mitsunobu

Vertical *dai oban*: 39.7x25.5cm.

£800-1,000



112



113

112
The Property of an American Collector
Ota Masamitsu (1892-1975)
The actor Ichikawa Jukai III in the role of Shirai Gonpachi
Showa period, 20th century

woodblock print, embellished with silver mica, from the series Figures of the Modern Stage (*Gendai butai geika*), signed in white ink *Gako*, and with artist's seal *Ko*, titled along the bottom margin, publisher's seals *Banchoro zohan* (copyright Banchoro) and *Miyake Koshodo surisatsu* (published by Miyake Koshodo), embossed number 133 to the bottom right margi,n 1954

Vertical *dai oban*: 42.8x27.5cm.

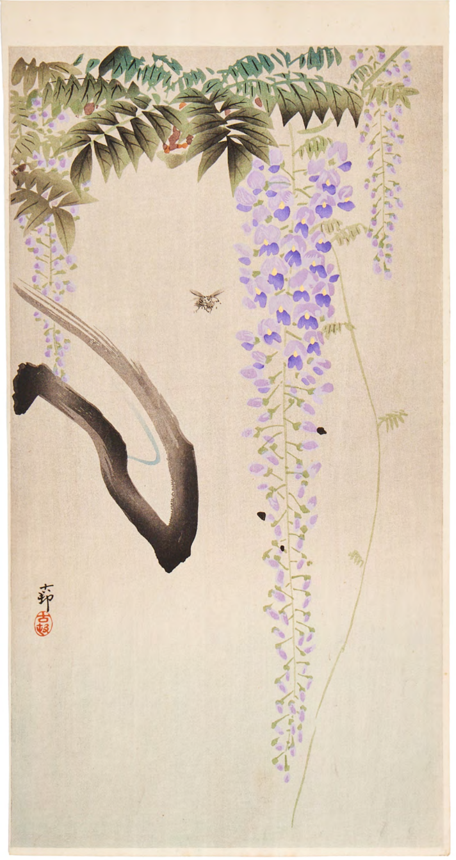
£1,000-1,500

113
The Property of an American Collector
Ota Masamitsu (1892-1975)
The actor Matsumoto Koshiro VII in the role of Benkei
Showa period, 20th century

woodblock print, from the series Figures of the Showa Stage (*Showa butai sugata*), signed *Gako*, and with artist's seal *Ko*, titled along the right margin as above, publisher's seals to lower left margin *Banchoro zohan* (copyright Banchoro) and *Miyake Koshodo surisatsu* (published by Miyake Koshodo), embossed number *104* to lower left margin, *circa* 1951-52; accompanied with original paper folder with title slip, and woodblock-printed text slip by Wakiya Mitsunobu

Vertical *dai oban*: 40.6x27.5cm.

£1,200-1,800



114 (part lot)

114

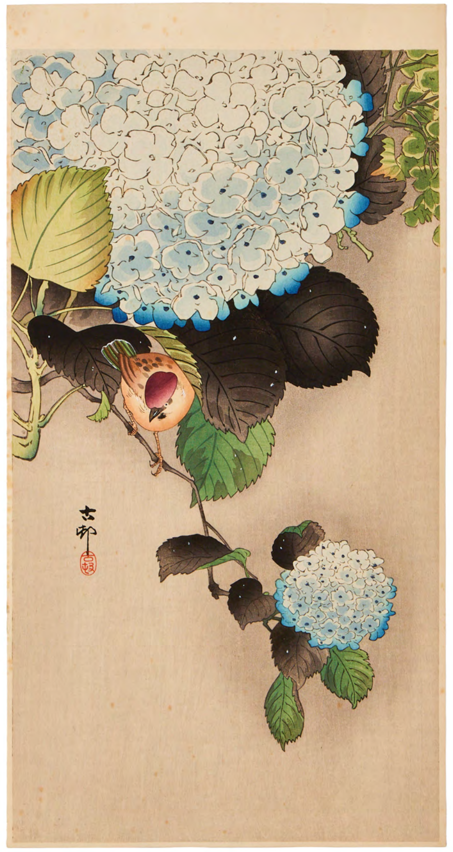
The Property of an American Collector
Ohara Koson (1877-1945)
Two woodblock prints
Taisho - Showa period, 20th century

each a woodblock print, signed *Koson*, published by Matsuki Heikichi (Daikokuya), and comprising:

Bee and wisteria, *circa* 1910
Grasshoppers on rice plants, sealed *Koson*, printer's mark to the lower left margin *hanken shoyu Nishinomiya Yosaku* [copyright reserved, Nishinomiya Yosaku], *circa* 1930

Each vertical *o-tanzaku*:
36.5x19cm. (the first)
36.8x21cm. (the second)

£1,200-1,500



115 (part lot)

115

The Property of an American Collector
Ohara Koson (1877-1945)
Two woodblock prints
Taisho period, early 20th century

each a woodblock print, signed *Koson*, published by Matsuki Heikichi (Daikokuya), *circa* 1900s-1910s, and comprising:

Eight white-fronted geese inflight before full moon
Sparrow and hydrangea

Each vertical *o-tanzaku*:
36.8x19.1cm. (the first)
37.5x19cm. (the second)

According to Amy Reigle Newland in *Crows, Cranes & Camellias: The Natural World of Ohara Koson, 1877-1945* (Leiden, 2001), *Sparrow and hydrangea* is among Koson's most sophisticated compositions: 'The design proportions are superb, the positioning of the bird vis-a-vis the large blue-white hortensia blossom creates a degree of intimacy. The beautiful printing creates subtle colour transitions whilst the wood-grain in the grey background provides texture.'[1]

[1] Amy Reigle Newland et al., *Crows, Cranes & Camellias: The Natural World of Ohara Koson, 1877-1945* (Leiden, 2001), p. 75, no. 52.

£1,500-2,000

116

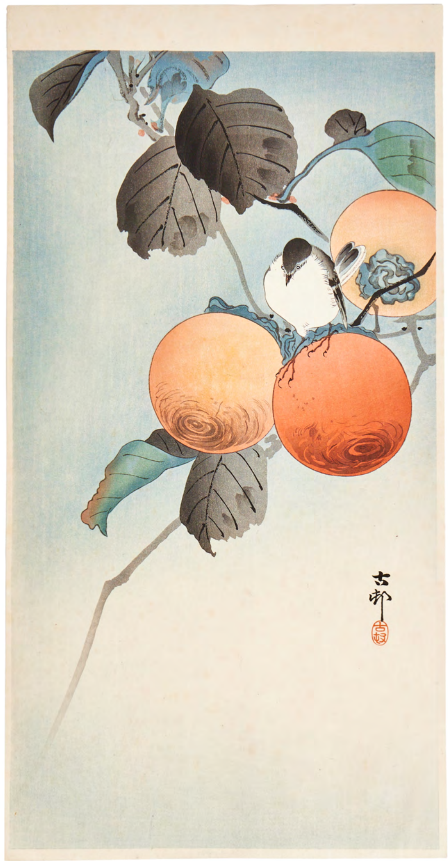
The Property of an American Collector
Ohara Koson (1877-1945)
Two woodblock prints
Taisho period, early 20th century

each a woodblock print, signed *Koson*, published by Matsuki Heikichi (Daikokuya), *circa* 1910s-20s, and comprising:

Lapwing on gnarled stump
Nuthatcher and persimmon

Each vertical *o-tanzaku*:
36.6x19cm. (the first)
36.5x18.8cm. (the second)

£1,200-1,500



116 (part lot)

117

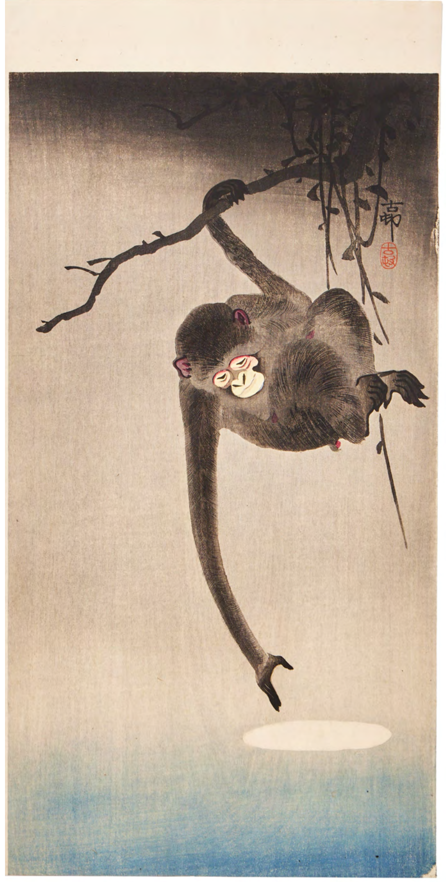
The Property of an American Collector
Ohara Koson (1877-1945)
Two woodblock prints
Taisho period, early 20th century

each a woodblock print, both signed *Koson*, published by Matsuki Heikichi (Daikokuya), *circa* 1910s-20s, and comprising:

Gibbon reaching for reflection of the moon
Playing monkeys

Each vertical *o-tanzaku*:
37.8x15cm. (the first)
36.5x19.2cm. (the second)

£1,500-1,800



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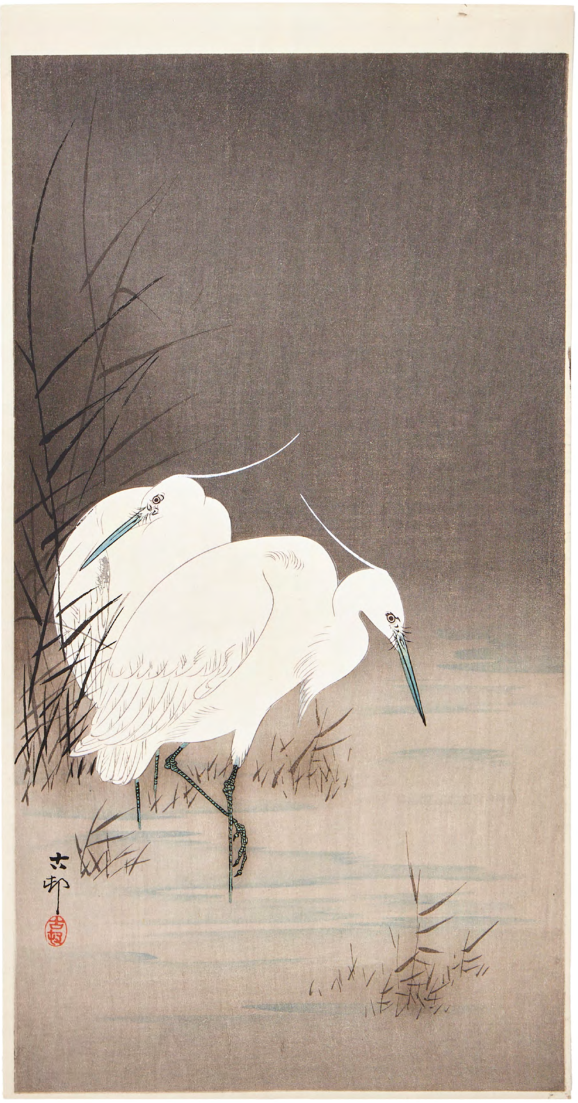
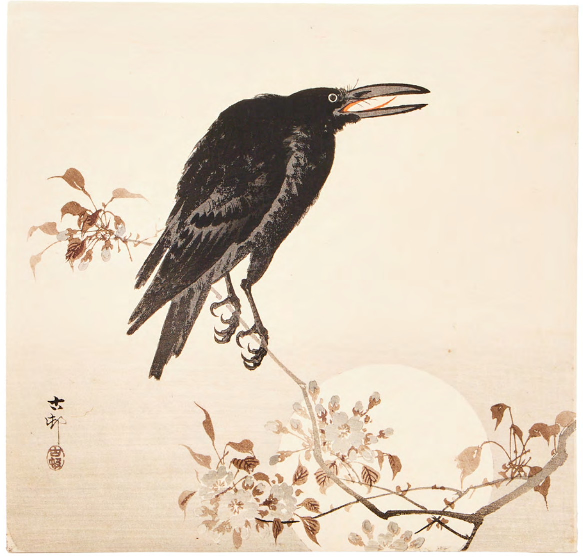


118 (part lot)



119 (part lot)

118
The Property of an American Collector
Ohara Koson (1877-1945)
Two woodblock prints
Taisho period, early 20th century

each a woodblock print, signed *Koson*, published by Matsuki Heikichi (Daikokuya), *circa* 1910, and comprising:

Egrets among reeds
Bull finch and plum blossom

Vertical o-*tanzaku*: approx. 36x19cm

£1,500-1,800

119
The Property of an American Collector
Ohara Koson (1877-1945)
Two woodblock prints
Taisho - Showa period, 20th century

each a woodblock print, and comprising:

Crow, cherry blossoms and full moon, signed *Koson*, published by Matsuki Heikichi (Daikokuya), *circa* 1900s-1910s
Trout and fringed pinks, signed *Shoson*, published by Watanabe Shozaburo, *circa* 1930s

Each *shikishiban*:
24.3x25.2cm. (the first)
28x24.6cm. (the second)

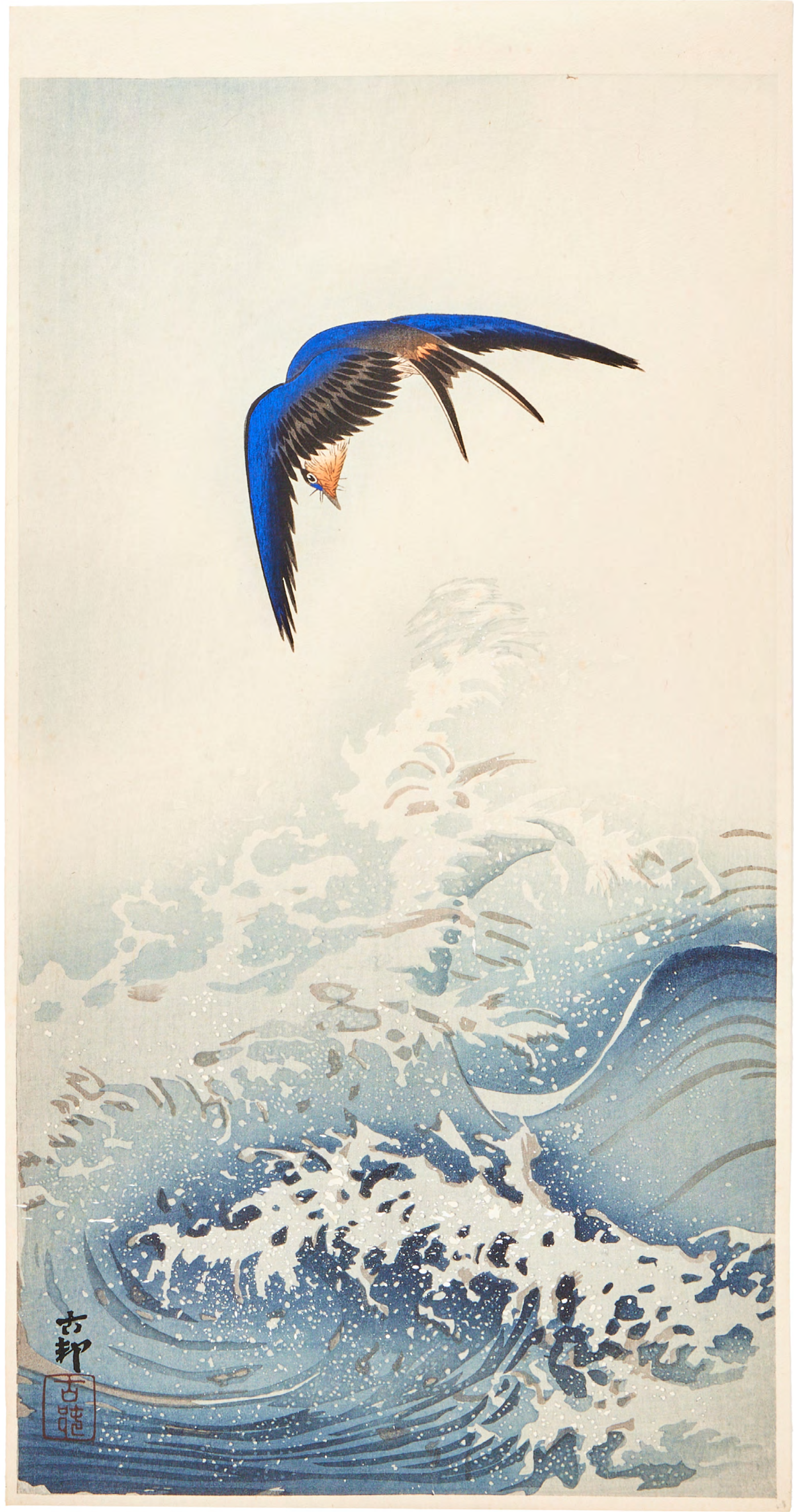
£600-800

120
The Property of an American Collector
Ohara Koson (1877-1945)
Swallow over waves
Taisho period, early 20th century

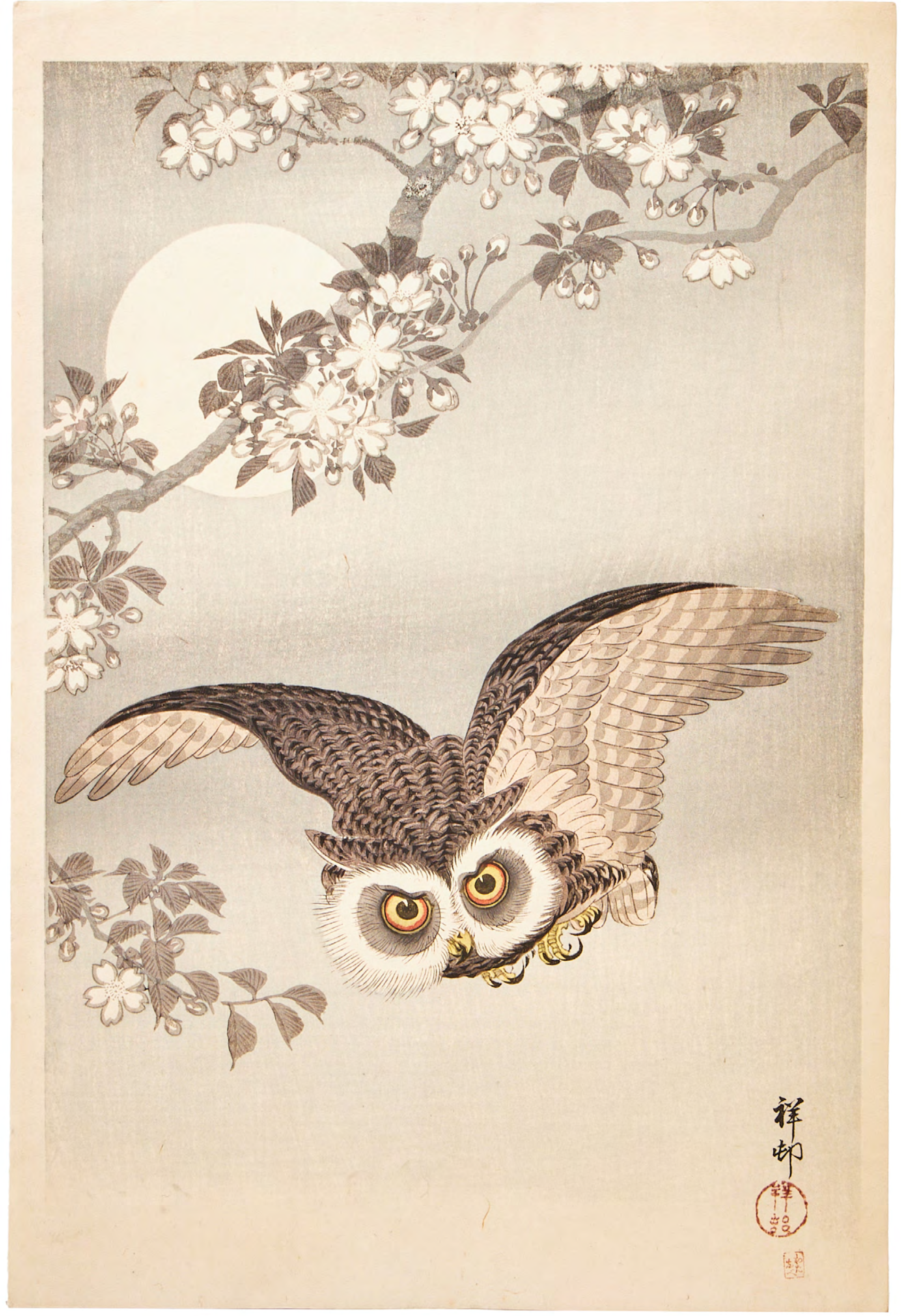
woodblock print, signed Koson, published Matsuki Heikichi (Daikokuya), *circa* 1920s

Vertical o-*tanzaku*: approx. 36.5x19cm.

£1,500-2,000



120



121

121
The Property of an American Collector
Ohara Koson (1877-1945)
Owl, cherry blossoms and full moon
Taisho period, early 20th century

woodblock print, signed *Shoson,*with
publisher's rectangular red seal
Watanabe (Watanabe Shozaburo),
circa 1926-28

Vertical *oban*: 38x25cm.

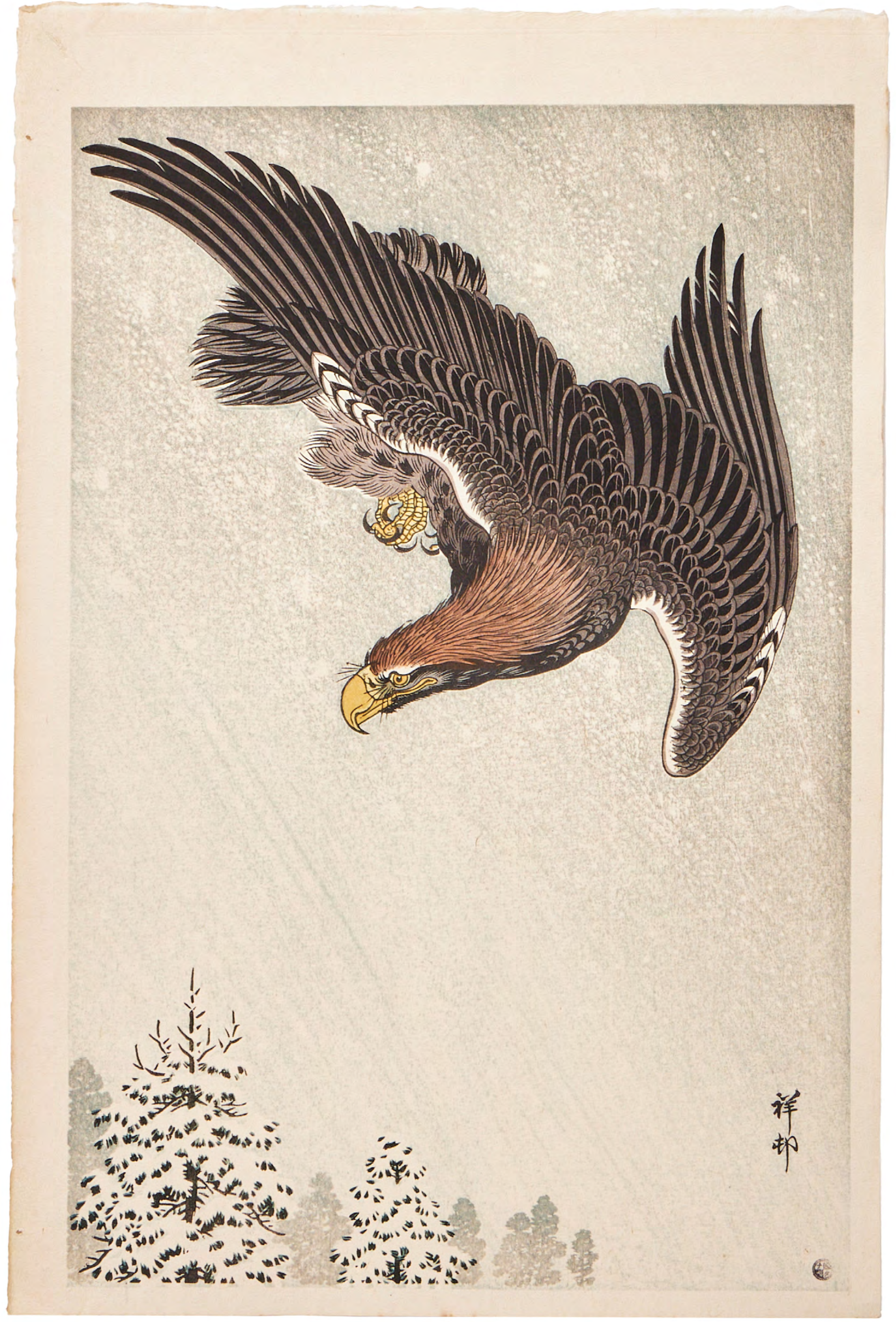
£1,500-2,000

122
The Property of an American Collector
Ohara Koson (1877-1945)
Eagle in blizzard
Showa period, 20th century

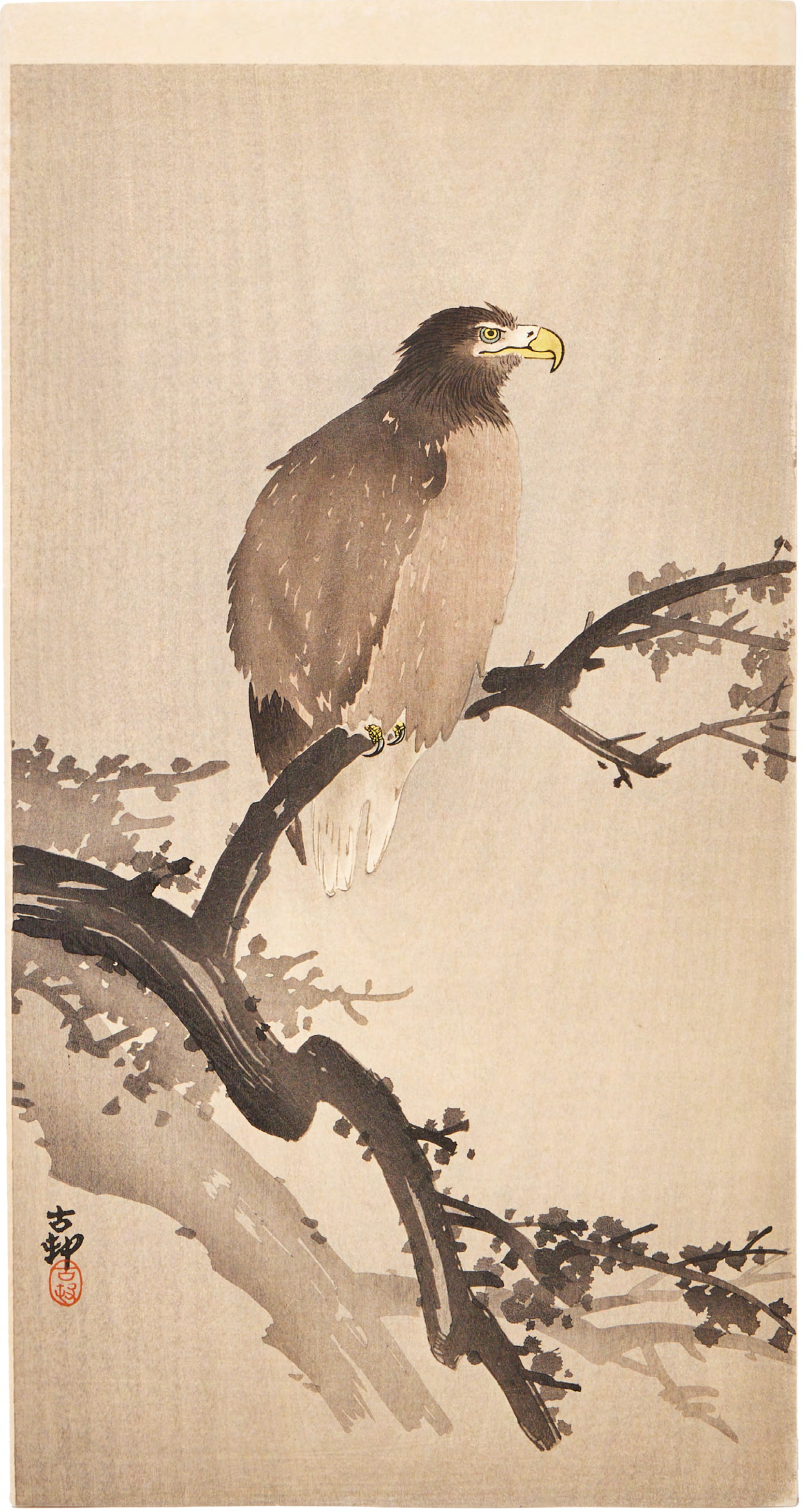
woodblock print, signed *Shoson*
publisher's circular seal
Watanabe (Watanabe Shozaburo)
post-war printing

Vertical *dai oban*: 40x26.8cm.

£800-1,200



122



123 (part lot)

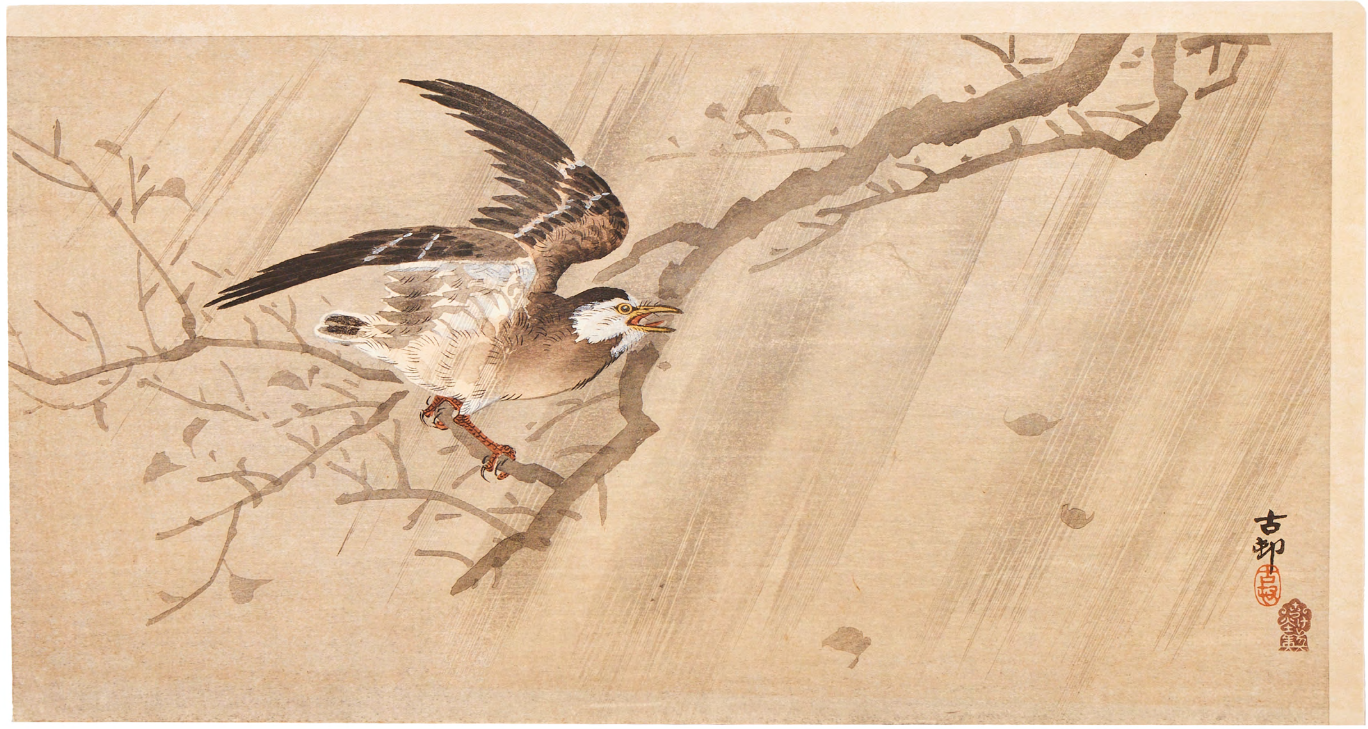
123
The Property of an American Collector
Ohara Koson (1877-1945)
Three woodblock prints
Taisho period, early 20th century

each a woodblock print, signed *Koson,* published by Matsuki Heikichi (Daikokuya), and comprising:

Eagle on branch, *circa* 1920s,
Sparrows and banana leaves, *circa* 1910s
Two Starlings on winter branch, *circa* 1910s

Each vertical *o-tanzaku*:
36x19cm. (the first)
41x18.7cm. (the second)
35.8x19.5cm. (the third)

£2,000-3,000



124

124
The Property of an American Collector
Ohara Koson (1877-1945)
Starling in rainstorm
Taisho period, early 20th century

woodblock print, signed *Koson*, published by Akiyama Buemon (Kokkeido), *circa* 1900s

Horizontal *o-tanzaku*: 19x35.6cm.

A starling grips onto a branch in a sudden rainstorm. Koson uses the narrow horizontal *o-tanzaku* to condense the dramatic tension and movement of the heavy rain.

£800-1,000

COMING UP AT DREWEATTS & FORUM AUCTIONS

19 June | Dreweatts
Art & Interiors

19 June | Forum Auctions
A Sixth Selection of 16th and 17th Century English Books from the Fox Pointe Manor Library

24 June | Dreweatts
A Private Collection: A Grand Tour through Bordeaux and Burgundy

24 & 25 June | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

25 June | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

2 July | Dreweatts
Tales from the Art Crypt:
Works from The Richard Feigen Collection

2 July | Forum Auctions
Jack Shirreff at 107 Workshop: The Collection of a Master Printer

8 July | Dreweatts
Japanese Prints: Art Of The Woodblock

10 July | Dreweatts
Modern and Contemporary Art

24 & 25 July | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

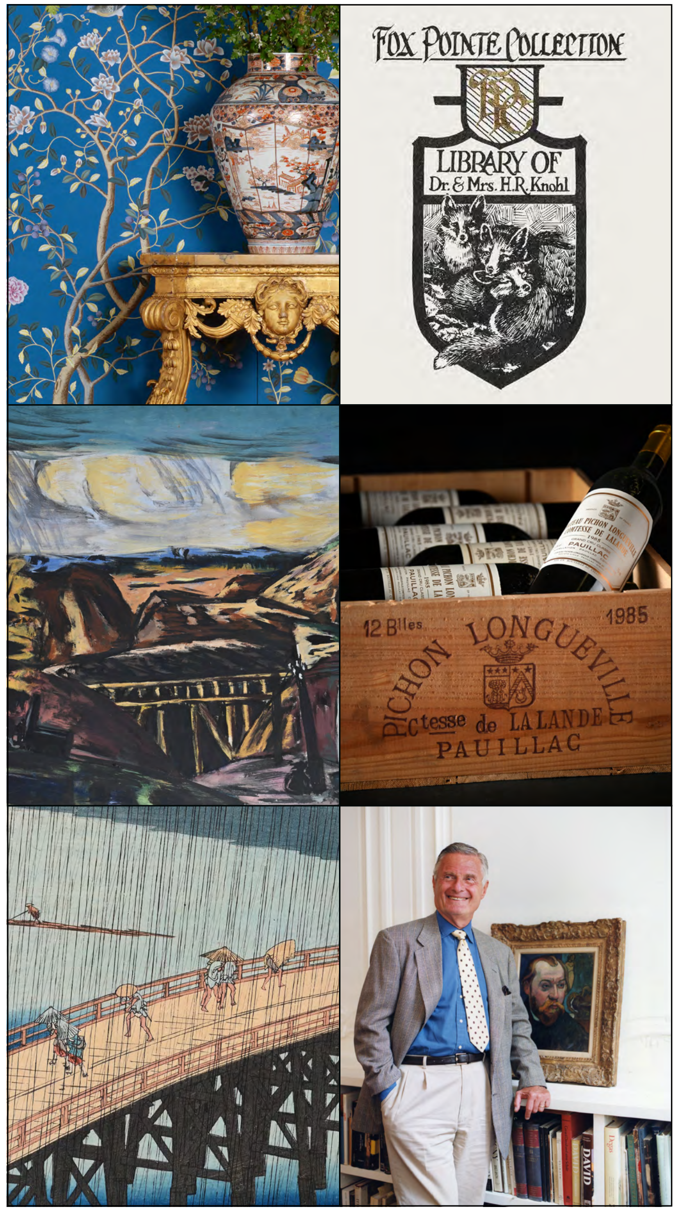
30 July | Dreweatts
Art & Interiors

6 August | Dreweatts
Silver, Watches and Luxury Accessories

13 August | Dreweatts
Single Owner Sale

28 August | Dreweatts
Art & Interiors

9 September | Dreweatts
Fine Clocks, Barometers and Scientific Instruments



NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

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DREWEATTS
EST. 1759

Forum Auctions

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTIONS, SHIPPING AND STORAGE

Purchases are available for **collection from Dreweatts London, 16-17 Pall Mall, St James's, London SW1Y 5LU from Monday to Friday (9am-5pm) by appointment only.**

Lots with ‡ symbol have been imported into the UK under Temporary Admission regime. Prior to releasing the lots to UK buyers, Dreweatts will have to make full import arrangements. 5% import VAT will be due on the hammer price for any lot remaining in the UK. Buyers intending to re-export the lots are asked to contact Dreweatts to organise correct exportation from the UK to release the VAT liability.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts | tel: +44 (0) 20 7839 8880| email: london@dreweatts.com.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) may be removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter..

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS**. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS**. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION**. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY**. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS**. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS**. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION**. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS**. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS**. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION**. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD**. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS**. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE**. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING**. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT**. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. **DEFINITIONS**

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. **BIDDING PROCEDURES AND THE BUYER**

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS**. Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE**. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX**. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. **PAYMENT**

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. **TITLE AND COLLECTION OF PURCHASES**

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY**. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS**. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY**. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY**. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE**. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. **DESCRIPTIONS AND CONDITION**

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES**. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE**. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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